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Weekly Review OF THE *World's Music*

Forty-first Year. Price 15 Cents.

Published by Musical Courier Company, Inc., 437 Fifth Avenue, New York.
Entered as Second Class Matter January 8, 1883, at the Post
Office at New York, N. Y., under the Act of March 3, 1879.

Subscription \$5.00 Foreign \$6.25 Annually

VOL LXXX—NO. 7

NEW YORK, THURSDAY, FEBRUARY 12, 1920

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MARVELOUS WORKINGS OF THE AMPICO AND DUO-ART PIANO AN OUTSTANDING FEATURE OF NEW YORK'S MUSIC WEEK

Performances of the Duo-Art and Ampico Reproducing Pianos Create Unusual Interest During Music Week Concerts—Godowsky, Moiseiwitsch, Ornstein, Levitzki, Rubinstein on Same Program—Prokofieff, Novaes, Cortot, Sundelius and Grainger Also Attract Attention—Hall's Columbia Chorus Heard—Perfield Demonstration a Novel Addition—Niessen-Stone Pupils Please—Settlement Schools Give Program

Music Week in New York has come and gone and it was a huge success, notwithstanding the fact that it was accompanied by the worst selection of weather that has been inflicted upon the metropolis since way back in 1888. There was a splendid spirit of cooperation and determination to do, that all the snow in the world could not bury. People participated in and went to see and hear the hundreds of various musical manifestations despite all the difficulties of transportation. To give as much notice as they really deserve to all the—literally—hundreds of concerts of one form and another that took place during the week would require much more than an entire issue of the MUSICAL COURIER, so in the following article an attempt is made only to cover some of the most interesting affairs which occurred in the city's center.

BACH ORATORIO BY COLUMBIA CHORUS.

It was more like Christmas night, with the blizzard that raged, than was last Christmas night itself, when on Wednesday evening, February 4, the Columbia University Chorus, under the direction of Prof. Walter Henry Hall sang Bach's Christmas Oratorio at Carnegie Hall. Transportation difficulties apparently had kept part of Prof. Hall's chorus from reaching the hall, but those who were there proved to be exceedingly competent. Prof. Hall does not make the mistake—as, unfortunately, one New York choral director always does—of asking his chorus to "bite off more than it can chew," to use a common expression. It may not be so hard to sing the comparatively simple vocal lines of Bach as it is the elaborately misarranged modern works that the other chorus tackles, but it is vastly more satisfying to the listener to hear Bach well done than the moderns mangled. And Prof. Hall's chorus sang splendidly, with an understanding of the work it was performing, with a careful regard for dynamic values, and with an entire absence of shrillness in the sopranos, something most unusual in chorus singing.

It is quite sufficient merely to name the soloists—Marie Sundelius, Mary Jordan, Theo Karle, and William Gustafson—all excellent artists. Mr. Karle had not been heard in concert in New York for some little time and both he and Miss Jordan particularly proved to be in splendid form. Miss Jordan's solo, "Slumber, beloved," was especially well done.

Prof. Hall had made the work possible for one evening by presenting only the first two parts in full, making a judicious selection from the other form that gave pleasure and reduced the length. He conducted with firm hand and a fine taste for the correct exposition of Bach's music.

FIVE FAMOUS AMPICO PIANISTS.

Carnegie Hall, in the course of its existence, has seen most everything that there is to be seen in a musical way, but on Tuesday afternoon, February 3, the audience assembled there gazed for the first time upon five well-known pianists participating in one program. The central figure of them all was Leopold Godowsky, and the others—Benno Moiseiwitsch, Leo Ornstein, Mischa Levitzki and Arthur Rubinstein. The purpose of the concert was to afford the public the opportunity to judge for itself and to have demonstrated as never before the truly surprising degree of perfection to which the reproducing piano has been developed. The particular device employed at this concert was the Ampico, for which all the pianists who appeared upon the program make exclusive records. The printed program appeared as follows: Played by Benno Moiseiwitsch: "Refrain De Berceau," Palmgren; "Jeux d'Eau," Ravel (Mr. Moiseiwitsch's playing of "Jeux d'Eau" was repeated by the Ampico.) Played by Leo Ornstein: nocturne, op. 15, No. 2, F sharp major, Chopin (Mr. Ornstein's playing of the nocturne was repeated by the Ampico) "Impressions of China-town," Ornstein. Played by Leopold Godowsky: (from his own "Triakontameron") "Paysage," "Old Vienna," "Resignation" and "Quixotic Errantry," Etude de Concert,

No. 2, Liszt. (Mr. Godowsky's playing of the "Etude" was repeated by the Ampico.) Played by Mischa Levitzki: valse, "Danse Humoresque," Stojowsky (Mr. Levitzki's playing of the "Valse" was also repeated by the Ampico), and Hungarian Rhapsody, No. 6, Liszt. Played by Arthur Rubinstein: "Triana," Albeniz. (Mr. Rubinstein's playing of "Triana" was repeated by the Ampico.)



© Illustrated News

MABEL GARRISON

the first American singer upon whose shoulders the burden of carrying the principal coloratura roles at the Metropolitan has been placed. Mr. Gatti-Casazza's confidence in Miss Garrison was thoroughly justified, as shown by the brilliant success which has been hers during the entire season. Miss Garrison is a great favorite in concert as well. A recent appearance with the Chicago Symphony Orchestra won fresh honors for her in that city and her recital at Carnegie Hall, New York, on Monday afternoon, February 23, will be one of the events of the metropolitan concert season.

This program was carried out to the letter except that Mr. Moiseiwitsch arrived a bit late, so that he followed Leo Ornstein, instead of opening the program. There is no call for any criticism in reviewing the numbers played by the first distinguished pianists, for they were all familiar compositions made famous through the men who played them—that is, specialties of their repertory. The only new works were four numbers from Godowsky's new "Triakontameron," (a series of thirty or something like that). All four of the numbers are ingenious, graceful and effective and distinguished by the polyphonic style of writing for the piano so characteristic of Godowsky. "Old Vienna" promises to be a great popular favorite, and was received by the audience with most unusual enthusiasm. In the repetition of Moiseiwitsch's playing of the Ravel "Jeux d'Eau," the Ampico was put to about as

severe a test as could be required of any reproducing device, for the "Jeux d'Eau" is entirely a thing of colors and nuances, with only vague rhythmic outlines. The reproduction was astonishingly true. Not a single color imparted by the fingers of Moiseiwitsch—and they are multiple indeed—was missing from the roll; and the same may be said for all the other reproductions which were played, though no other made such demands for nicety as the "Jeux d'Eau."

In the case of Mischa Levitzki, the program was slightly varied by having both him and the record device participate in the playing of the sixth Hungarian rhapsody. Levitzki began the rhapsody himself, surrendering it in the midst of a phrase to the Ampico, which went along unhesitatingly up to the final repeat of the dance theme, when Levitzki again stepped in, this time in the midst of a passage, and brought it to a triumphant close, a feat which brought the artist and the Ampico the heartiest round of applause of the afternoon. There were so many people that Carnegie Hall, large as it is, was uncomfortably crowded, and there seemed to be no less interest in the playing of the Ampico than in viewing and listening to the five distinguished pianists themselves, a voluntary tribute that was deserved by the instrument.

DUO-ART ARTISTS HAVE BUSY WEEK.

During Music Week the Duo-Art kept open house at several twelve o'clock recitals in Aeolian Hall, wherein the instrument had the honor of collaborating with a number of notable artists in the flesh. The program usually required about fifty minutes. On Monday, the cellist, Maurice Dambois, and pianist-composer, Serge Prokofieff, held forth, the former playing a cello solo to piano accompaniment which he himself had played for a record by the Duo-Art and remained seated while the instrument reproduced interpretations which he had made for the instrument. One of the jolliest occasions of all was that in which Mr. Dambois sat at the Duo-Art and played at the instrument with four hands, having previously played into the records one of the parts for two hands. Now, with the other notes before him, he played the music which completed the four-hand score. He proved to be a very accomplished pianist besides a great master of his preferred instrument, the cello. Mr. Prokofieff played some delightful folk dances by Beethoven, the Rachmaninoff G minor prelude, a Glazounoff gavotte, and a march of his own, everywhere finding the utmost character in the various materials.

The Tuesday recital was divided only between Guionar Novaes and the Duo-Art, though the instrument added an extraneous feature in Paderewski's own record of his celebrated "Minuet." Miss Novaes gave the Gluck-Saint-Saens "Alceste" air, a nocturne and an etude by Chopin, Moszkowski's "Guitarre" (just following the Duo-Art's reproduction of her own interpretation of it), also Liszt's "Forest Murmurs" and twelfth rhapsody. The artist created great enthusiasm and was detained to play numerous encores. There is a decided individuality in her playing, always attended by fine pianistic means, which accounts for her very great popularity in New York.

Despite the fearfully inclement weather of Wednesday, an audience which filled the house was on hand to listen to an excellent program by Alfred Cortot, pianist. He opened his program with the Chopin etude in E major, followed by the same composer's etude in G flat. The latter had to be repeated before his enthusiastic audience would permit him to continue with the program. The first group also contained the Chopin "Andante Spianato and Polonaise" and the pianist's own arrangement of Schubert's "Litaney." The Schubert work was also played by Mr. Cortot on the Duo-Art piano, and so perfect was this reproduction that it was virtually impossible to distinguish it from the artist's interpretation. The other Duo-Art number was Mr. Cortot's interpretation of the eleventh rhapsody of Liszt. For his final group, Mr. Cortot presented the Saint-Saens etude in the form of a waltz,

the Liszt "Chant Polonaise" and his second rhapsody, all of which were played with splendid verve and true artistry.

Marie Sundelius, Percy Grainger and Maurice Dambois were the artists who appeared at Aeolian Hall on Friday afternoon, February 6, attracting an audience of enormous

(Continued on page 28.)

Brilliant Opening at Monte Carlo

Raoul Gunsbourg, director of the opera at Monte Carlo, cabled the MUSICAL COURIER as follows:

Monte Carlo, February 7.
Operatic season opened here with a notable performance of "Faust." An unsurpassable cast, headed by Edith Mason, Lucien Muratore and Vanni Marcoux, won a triumphant popular success. GUNSBURG.

THE people of a nation are usually possessed of several melodies, more or less musical, to which they either chant or declaim their popular poetry. The origin of these melodies is mysterious. Perhaps some, more musical than the others, originate the melody, which in the course of time is adapted to the general idea. Folk melody is the product of many minds, rather than the product of one, possessing nationality rather than individuality. Every occurrence in the lives of primitive peoples has called into being its own peculiar music, either bright and joyous or dark and melancholy, as the case may be, and yet reflecting the national character with more or less sincerity. Folk melodies are found in major rather than in minor keys, and usually contain something which is characteristic of the people from which they spring. Folk melody is a certain finely balanced combination of all the elements of melody that finally produces, after the polish of many years, something beautiful, and as difficult to produce. The fountain head of nationality in music is to be found only in the folk melodies; they spring from the heart of the nation, and thus contain the musical essence of nationality. Composers of music have appreciated this fact, and in their endeavors to give national flavor and meaning to their music, have studied the nation's folk melodies and have developed them until a noble symphony was produced, which is as much of a national product as the folk melody itself, although it required the thought, endeavor and technic of the cultivated musician to give it form and being. Considering the amount of great music already written, which is but an artistic development of folk melodies, it is evident that herein lies a healthy and unending source of art inspiration. Therefore it is reasonable that a work of art which is of humanity, as the folk melody, should be the source of inspiration of the composers of the countries rich in folklore.

A DEFINITION.

Folksongs have been described by Sir Hubert Parry in his admirable work, "The Evolution of the Art of Music," as "the first essays made by man to distributing his notes so as to express his feelings in terms of design." This design gradually became larger and more various, and through this process the foundations were laid for the masterpieces of modern instrumental music. This advance accompanied the advance in civilization. As men's lives became better ordered, as higher standards of living and thinking appeared, the sense of beauty grew, until finally this steady progress has resulted in the creation of certain permanent types. It must be kept in mind, however, that these primitive types are largely the result of instinctive effort, and not of conscious musical knowledge. The science of music as we know it did not exist when these songs were written.

Folk songs occupied an important place in the lives of the people who used them. The general illiteracy of primitive peoples, their limited vocabulary, made the folk song the natural vent for feelings and a medium of expression for their joys and sorrows. So intimate was their relation to the ideas and feelings of the people who used them, that in spite of the crudeness and simplicity of the medium employed the songs of the various nations are entirely distinct from each other, and to a remarkable degree express the characteristics of the people who produce them. The folk song is a naive product, springing almost unconsciously from the hearts of simple people, yet not intended to convey any definite expression of the meaning of the words, as is conveyed in modern songs.

FOLK MELODY IS HARMONIC MELODY.

Folk melody is always and everywhere harmonic melody, however dim the perception of harmonic relations, and however untrained and unexperienced as regards music primitive man may have been. The first harmonic relation to be displayed in folk songs is naturally the simplest, that of the tonic and its chord. The more complex relations are gradually evolved as the result of the growth of experience. One point remains certain, namely, we are unable to get at the real primitive man and to observe his processes in the evolution of folk song. Yet we find unmistakable harmonic pitch relations far back toward primitive music making. Moreover, this primitive music has its own characteristic harmonic style, and is stamped with its own individual race character as regards emotional expression. Melody everywhere, the world over, is harmonic, is based apparently on a more or less distinct perception of the natural harmonic relations of tones.

Harmony has possibility of application to any quality of musical spirit which may arise. This is its function, to realize in fuller development all that at first appears only in primitive melody, to seek out the spirit of that melody, to amplify and unfold it. Where one's imagination enables one to fully perceive this, it is only natural and right that he should recognize the appropriateness of the special harmonic developments about him, to primitive types of melody which call for harmonic treatment. The union of harmony with folk melody is a question of art, and no reason can argue established art out of the hearts of the people. The addition of harmony to folk songs, contrary to the contention of some, does not interfere with, nor deprive them of their intrinsic quality.

ALL NATIONS HAVE THEIR FOLK SONGS.

All nations of Europe have their folk songs. This stream of pure song was in danger of dwindling and being forever lost some years ago, only appearing here and there in the isolated county ballad, or in the annual dance of some obscure village not yet tainted by modernism. Fortunately, the need for preserving this ancient music, and the true appreciation of its priceless value impressed itself upon musicians. The peculiar pleasure in these melodies is not only that of the ear, nor only that of the words; neither does it seem to lie wholly in the artless and unusual nature of the two combined. There is a delicate satisfaction to the attentive listener in the abrupt change from the first to the third person in many of the stanzas, or sometimes from the first to the second person, alternate stanzas forming question and answer.

Technically, folk songs confine themselves to the simplest means, diatonic melody based on a few of the most

FOLK MUSIC and FOLK SONG

Legendary Music Has Had a Vital Influence on Modern Composition

By REV. F. JOSEPH KELLY, Mus. Doc.,
Department of Church Music, Catholic University,
Washington, D. C.

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common harmonies, often only those of the tonic and dominant without modulation, or with modulation to one of the nearest related keys, and straightforward rhythm and symmetrical form, except where the structure of the verse calls for deviation. Expressively, folk songs confine themselves to the broad general feelings of joy and sorrow, of spiritedness and languor, ignoring the ecstasies and grand passions, and often contenting themselves with a pleasing tunefulness of a neutral tone. From the nature of the thing there can be no artistic, intellectual or emotional developments in folk music. The changes of fashion it undergoes through social modifications, political events and infiltrations of foreign art influences are slight, and it is little affected by the evolutions in the manners and tastes of the upper classes.

FOLK SONG MUST REPRESENT SOME PHASE OF NATION'S LIFE OR SENTIMENT.

A folk song may be defined as a song, that a whole nation is glad to sing, when the appropriate mood is on. There is also one other test of worthiness in the folk song, namely, its permanence in the affection of the nation. Within the domain of the songs which a nation retains, the musician may distinguish grades of musical worth, but no song is a poor song which stands the wear and tear of a century or two of general use. If a nation adopts a song, that song must necessarily represent some phases of the nation's life or sentiment, and thus is representative. We must clearly distinguish between the folk song and art song of a nation. The adopted folk song does not necessarily become an art song. There are specimens of the art song that closely approach the simplicity and beauty of the folk song, yet the former is of wider range and wider application to men's thoughts and feelings.

A WRONG CONCEPTION.

There are many people who have an entirely wrong conception of folk music. People in general do not want to be known as "folk." The impression has been that to be "folk" and to sing folk music, or to play folk dances or tunes, you must be of the uneducated class, who knows neither how to read nor how to write, and whose music is handed down to it like its traditions by word of mouth.

MARINUZZI BELIEVES TIME IS COMING SOON WHEN MANY OPERAS WILL BE SUNG HERE IN ENGLISH

Leading Conductor of the Chicago Opera Association, in Interview, Asserts That American Composers Are Arising to the Occasion and Will Soon Produce Masterpieces Which Can and Will Be Sung in Original Language—Would Like to See "Tristan," "Parsifal" and "Lohengrin" Produced in English—Would Prefer American Premiere of His Own "Jacquerie" in the Vernacular

To secure an interview from Gino Marinuzzi, the new leading conductor of the Chicago Opera Association, is not an easy task. Not that the distinguished maestro is hard to approach; on the contrary, he is a modest and retiring man, but his time has been so constantly occupied that he has hardly any left to enjoy himself or in which to grant an interview. After repeated efforts on the part of Mr. Marinuzzi as well as of the writer to get together, the following interview was finally given in his apartment at the Congress Hotel on Thursday afternoon, January 22.

Leaving the Auditorium Theater, arm in arm, after the dress rehearsal of "Falstaff," which had begun at 11 o'clock and had ended at 4:30, the interviewer was ushered into the maestro's apartment and found himself quite at home, so cordial had been the greeting.

"So you want an interview. What do you want me to say?"

"Anything that you believe will be of interest to our readers."

"Ha! You don't ask me how I like America or how I love Chicago?"

"No."

"That's strange. I was told that would be the first question you would ask me, and if such would have been the case, I would have answered you that really I know but little of this great North American nation, but that I am surprised at its wonderful organization. To me America is a formidable piece of machinery. This country is probably the greatest business enterprise in the world, and on that account sentiment and idealism may not have as broad a place as, for instance, in Europe or South America, yet art will soon take a prominent place and then importation of European talent will cease; but this will not be accomplished in a day. It will come little by little until such time as America will have accomplished its desire."

"Since you so open the conversation, Maestro, may I ask if you are a believer in opera in English?"

"I seldom speak to the gallery or to gain publicity. I know too little of the English language as yet to know

(Continued on page 55.)

This conception of folk music in this country has done incalculable harm by shutting out from this category or classification an immense amount of popular music which should have been included in it. The term "folk music" cannot be fairly criticized, for even acknowledged folk tunes of the most orthodox kind have greater or less relative lasting power and popularity and form the basis for some of the greatest masterpieces in the art of music.

"COUNTRY" AND "PEASANT SONGS."

The terms "country" and "peasant songs" are sometimes used as synonyms for folk songs, whereas the term "country songs" can be correctly used only in contradistinction to "town songs" and "peasant songs" can only be used as the names of songs of one among many callings. Students' and soldiers' songs are famous in musical, literary and general history; and who has not heard of "hunting," "pilgrims" and "trade" songs of every kind? All these are comprehended in the term folk songs. Equally wrong is the assertion that no song can be called a folk song if the name of the composer of it is not known. But a song which has the character of a folk song, and has been adopted by the folk as one of its own songs, is a folk song in the best and fullest sense of the term.

The popular verdict after all, when that verdict can be gotten into true focus, is that which constitutes the criterion of a true folk song. If a favorable verdict is returned, we may accept as true art that which has won its approval. Therefore we rank as high class melody that which has appealed to the masses of previous ages as well as to our own. Note the vitality of tunes that have national events associated with them. A good tune may carry to success a bad cause. It may at first sight be thought that the words of a national song are of more importance than its tune. Yet this is not the case. The tune strikes the ear as associated with particular sentiments, and so we sing it and thereby express our agreement with its general view, without entering into any of its details. Folk songs stand by themselves as vital forces, and we have examples where phrases of melodies have been taken consciously or unconsciously for earlier compositions and incorporated into national songs.

SOMETIMES THE RESULT OF COMPOSER'S INSPIRATION.

Frequently a folk song, famous for its wealth of poetic and music sentiment and the excellence of its design, is the direct result of a great composer's inspiration, one who is famed alike for the emotional intensity of his muse, and his musical erudition. He is also occasionally the author of the words as well. Yet the majority of great composers usually select for such a musical setting a poem already well known for its worth and beauty. Hence in the finest specimens of the folk song, we find both words and music of intrinsic merit, and so intimately wedded as to appear incapable of divorce, without destroying the best effect. Good folk songs always possess much individual character because reflective of the soul life of a people, and because moulded into enduring form by master intellects. Any song possessing genuine musical and poetic worth, and wherein the subject matter makes a human, national or universal appeal, and which has survived several generations, may be called a folk song.

Born and cultivated far from academic centers, the folk song has preserved the old modalities, free melodic patterns and tonal and rhythmic schemes that have proved so useful to composers. The practical advantage resulting from the use of folk tunes does not consist in helping composer's to assert national idiosyncracies. What should interest us is the fact that the elements borrowed from or suggested by the folk song, exactly like those resulting from poetic suggestion, have undoubtedly enriched musical art. Of course, a great deal depends upon the composer's ability to shake away convention in treatment. The difficulties attending the use of folk songs by composers can be solved only by actual inspiration.

It is objected that to resort to folk music is to lessen the part of invention; that it may be little better than a petty artifice, an attempt to disguise lack of imagination. It may be all that in certain cases, no doubt; so may be the strict adherence to classical methods, as well as the ceaseless quest of material in programs. Creative faculty is displayed alike in inventing a theme and in working it out, possibly even more in the working out. A theme in itself is often little in comparison with the way in which the composer avails himself of its possibilities. We are therefore entitled to aver that by selecting in or deriving from folk music motives with a clear understanding of their intrinsic fitness and of their possibilities, by availing himself well of these possibilities, an artist can display his creative gifts no less freely and fully than if he had invented his motives with or without the help of poetic suggestion.

FOLK MUSIC A HELP IN MODERN MUSIC.

The study of the part played by folk music in the works of past centuries would teach us nothing that we cannot learn as well from the investigation of modern music. One cannot entertain a doubt as to the services rendered by folk music to modern music. It is very evident that many composers of today use their national folk tunes extensively, and are strongly influenced by them. The fact of folk tunes being used thus makes the music in itself neither worse nor better. Many will ask whether such methods are legitimate. The only answer is, that all that music can do well it does legitimately. Recourse to strange dissonances, strange relationships, between parts is nowadays noticeable not only in the works of a few composers who make extensive use of folk tunes, but in those of many artists belonging to different schools and countries.

Next P. I. C. C. Concert in April

The first concert of the fifth season of the Plymouth Institute Choral Club, of which Bruno Huhn is the very capable conductor, was given in Brooklyn on Tuesday evening, January 22, with Nicola Thomas, violinist; Mabel Smith, soprano, and Clark Morrell, tenor, as the assisting artists. The next concert is scheduled for April.

TITTA RUFFO'S

NEW YORK DEBUT A NOISY TRIUMPH

Famous Baritone Wins Ovation of the Evening at Lexington Opera House on January 28

"Pagliacci" began with a tremendous ovation to Ruffo. The audience forgot its opera manners and shouted.—*Evening Mail*.

You could have heard the roar that followed the prologue across the river.—*World*.

A storm of applause greeted the prologue! —*Evening Sun*.

Titta Ruffo dislocated the usual order of things. —*Times*.

Titta Ruffo got the most tremendous explosion of applause—*Evening Globe*.

Contingent of opera-goers was out in force, strong handed and lusty of voice.—*Evening World*.



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WHAT THE CRITICS SAID:

TITTA RUFFO'S TONIO A HIT

Titta Ruffo it was who last night brought about the three-day-looked-for-in-vain "event" at the Lexington Theater. As Tonio in the Chicago Opera Association's presentation of "Pagliacci" he aroused a crowded house to a babel of enthusiasm. The Italian contingent of opera-goers was out in force, strong handed and lusty of voice. After Mr. Ruffo's singing of the prologue the torrent broke loose and was not abated for several minutes. **Mr. Ruffo has a glorious voice and is an accomplished artist.**—Sylvester Rawling, *The Evening World*, January 29, 1920.

"Pagliacci" began with a tremendous ovation to Titta Ruffo, who sang the prologue with something so big and human and thrilling in his beautiful voice that the audience forgot its opera manners and shouted. Even people with no Latin temperament cried 'Bis' and 'Bravo,' and at last Mr. Ruffo repeated a part of his aria.—Katharine Lane, *The Evening Mail*, January 29, 1920.

Titta Ruffo returned on this occasion, and you could have heard the roar that followed his delivery of the prologue across the river. **He was in voice and sang magnificently. He is a wonderful Titta Ruffo!**—James Gibbons Huneker, *The World*, January 29, 1920.

The performance of "Pagliacci" marked the debut with the Chicago company of Titta Ruffo, the famous baritone, whose prologue had in part to be repeated, so great was the storm of applause which greeted it. The crowd certainly liked him, and will probably hold him one of the greatest attractions of the season.—*The Evening Sun*, January 29, 1920.

In "Pagliacci" Titta Ruffo dislocated the usual order of things somewhat by making the baritone part of Tonio the center of attraction, instead of Canio. The enthusiasm, laid in trains throughout the house, smoldering impatiently during Ravel's comedy, was ready to take fire on the mere appearance of Mr. Ruffo before the curtain in the prologue; and did so. So great was the excitement after it that he finally repeated the last part.

Mr. Ruffo's voice, which seems finer than it did on his former appearance in New York, is one of immense power and sonority. It is still young, fresh and vibrant. It is a voice of bronze till it is forced to its extreme power in the upper tones, when it is as a brazen clarion.—Richard Aldrich, *New York Times*, January 29, 1920.

Titta Ruffo got the most tremendous explosion of applause that the season has brought. The audience went frantic when he finished the "Pagliacci" prologue, and the tumult did not abate until he repeated the latter part. He is a personality, his acting is packed with expansive power; **there is not another singer so dynamic before the public.**—*The Globe*, January 29, 1920.

As a matter of fact the triumph of the day was Titta Ruffo's. It was for him that most music lovers flocked to the Lexington last night. And when he had given expansive utterance to the prologue, proclaiming the top notes with a force and effusiveness bordering on the phenomenal, the crowd burst into a tumult of vociferous applause such as had not yet been heard east of Broadway this season. Of course, there was an encore; there always is when Ruffo sings the prologue.—Max Smith, *New York American*, January 29, 1920.

While the premiere of an opera by one of the foremost living composers would, as a general thing, outshadow all interest in individuals, the first performance in New York last night of Ravel's "L'Heure Espagnole" took a secondary place compared with the return to the local operatic stage of Titta Ruffo, the highest paid baritone in the world.

He was heard as Tonio in "I Pagliacci." When he finished the prologue, the whole audience, from the top gallery to the front row of the orchestra, burst into spontaneous applause. There were shouts and whistling.

It was good to see a New York operatic audience really wake up and shout its approval. There is too much polite applause and too little real enthusiasm. But such an ovation as Mr. Ruffo received is almost unparalleled in the history of baritones in New York. He had to repeat part of the prologue. His voice is the most vital, the most thrilling among operatic baritones. His idea of the prologue dramatically is different from that of other singers. He is original as well as thrilling, and his singing was more artistic and less theatrical than when heard here before.

There were reports that Titta Ruffo lost his voice during the war, for he did not sing when his country was in the fighting on account of his military duties, but his singing is now better, if anything, than before.—*New York Herald*, January 29, 1920.

Oscar Hammerstein, the astute manager, and discoverer of many of the great voices of today, said of CECILIA LLOYD: "She has a glorious voice." New York, and, in turn, other sections of the country will soon have an opportunity of hearing her.

W. C. D.



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LONDON LIKES CLARENCE WHITEHILL

English Critics Find Much to Praise in American's Recital at Albert Hall—"Princess Ida" Revived—St. Paul's Cathedral the Scene of Memorable Celebration on New Year's Eve

London, January 4, 1920.—When Clarence Whitehill sang in the Albert Hall not long ago I called to mind an early experience of mine in that same hall many years ago. I heard a very light soprano clearly and well at the farthest part of the auditorium and I saw a heavy and voluminous contralto struggling to make herself audible. The difference was that the light voice was properly used and the big contralto voice was very badly placed. Clarence Whitehill's voice is both voluminous and admirably emitted. It filled the vast hall with beautiful tone and the singer gave no sign of effort. A number of years ago in Covent Garden Opera House, Clarence Whitehill gave an interpretation of Wotan which is always spoken of with admiration by the London critics. It was a foregone conclusion that his singing of "Wotan's Farewell" to an orchestral accompaniment, conducted by Albert Coates, would be magnificent.

Leopold Godowsky failed to appear. Wind and weather, time and tide, fate and destiny, or some such trifle, prevented the arrival of the man who knows of no obstacles in the mere art of playing the piano. Perhaps the steamship companies need a Godowsky of ocean travel ability. However, I am getting beyond my depth. Let me come back to the concert and say that Mark Hambourg stepped into Godowsky's shoes, so to speak, and gave a satisfactory performance of the concerto which Godowsky was to have played. Still, it was a pity that Londoners did not have the chance of hearing the great pianist who has been delighting Americans for so many years and who is almost unknown to the youngest concert goers here.

"PRINCESS IDA" REVIVED.

The strange thing about Gilbert and Sullivan's "Princess Ida" is that it appears to please better now than when it was produced in 1884. Whatever doubts the producers may have had about the success of this old work today have been completely set at rest. The book was merely too advanced for 1884, that is all. Women at that period had not taken to window smashing, picture slashing, hunger striking, vote parading. And when the girls in "Princess Ida" attempted to prove to the public of 1884 that woman was superior to man in those very attributes which constitute man as distinct from women, the public looked on it as an overdone extravaganza. Today the play is better understood. It is essentially a feminine operetta, in music as in word and act. For the "disagreeable man" of the play Sullivan parodied the burly music of Handel. Composers, playwrights and producers can learn the wholesome lesson from this operetta, that the success of a stage piece depends on the state of the public mind of the period, and not at all on its intrinsic merits. Writers for the stage, therefore, must study and measure the public taste. I think that more operatic failures are due to a misfit of taste than to bad manufacture. It is worth thinking about. How otherwise can we account for the success of certain operas which seem the quintessence of rubbish to modern ears?

RUBINSTEIN CHEERED.

Of course there has been the usual quantity of Christmas and New Year music, but I hardly think a report of it would be worth reading at the end of January and after a watery journey of so many thousand miles. Exception must be made of the piano recital by Arthur Rubinstein, a pianist who is unusually appreciated by pianists. They enjoy seeing such carefully calculated effects, logical climaxes, appropriate styles, technical perfection. And yet, at the same time Rubinstein II rouses tremendous enthusiasm in his hearers in general. Wigmore Hall, London, rang with cheers and shouts after every particularly brilliant feat.

NEW YEAR'S EVE AROUND ST. PAUL'S.

On New Year's Eve an immense crowd of many thousand Londoners gathered as usual around St. Paul's Cathedral to watch the old year out and the new year in. A cloudless moon, nearly full, made the scene more romantic, and the thermometer kindly remained between fifty and sixty for the occasion, so that singing in the open air and standing in the midnight streets were not uncomfortably cold performances. Of course I could not help recalling a little of the history of the hill on which the crowds and the cathedral stood. A bronze image of Diana with sacrificial instruments and great quantities of human bones were discovered on this hill. Was there once a temple of Diana on it? And if the Romans chose the highest ground for their temple, why should not the ancient Britons have done the same before them? But

I shall not peer into an historical fog denser than the thickest fog of November mist which gives old London the reputation abroad of being foggy the whole year round. The crowds which have gathered on this Ludgate Hill during the reigns of the present St. Paul's and the old St. Paul's, which was destroyed by the fire of 1666, are huge enough to defy all attempts of the imagination to comprehend. This comparatively modern cathedral is the one that Handel, Haydn, Mozart, Gluck, Wagner, Chopin and thousands of other famous and unknown musicians have visited. Old St. Paul's had a greater literary glory. But who can estimate the millions of unrecorded men and women who paused to see a wedding or a funeral, a foreign visitor or the King in state go into the great cathedral and depart from it during the past five hundred years! And what strange music has this old hill heard in a thousand years or so! David called for the hills to clap their hands and shout and consequently I feel justified in suggesting that this hill heard music. Vast crowds surged around St. Paul's and sang more than a century ago when the courier—not our MUSICAL COURIER of course—brought the news of Napoleon's defeat at Waterloo. In 1704 a great thanksgiving service was held in St. Paul's in honor of Marlborough's victory over the French at Blenheim. Who can number that crowd of sightseers? And what riotous crowds filled the old cathedral during the stormy period of Mary and Edward VI, when the various religious bodies were fighting for supremacy. During those days a parson and a barber were put in the stocks in St. Paul's yard and had their ears nailed to the wood.

A MARKET PLACE.

In 1636 Bishop de Braybroke was angry with the public for using the cathedral as a market place. "In our cathedral, not only men, but women also, not on common days alone, but especially on festivals, expose their wares as if it was a public market, and buy and sell without reverence for the holy place."

The old cathedral which was burnt was longer and wider than the present building and had a spire nearly a hundred feet higher. It was called "the glory of all Christian lands, . . . vast, lofty, of enormous length and incomparable beauty." Old London was called a city of churches and trees. Sir Walter Besant says that "there were in London itself more palaces than in Verona and Florence and Venice and Genoa all together." The same author says that "he who would understand mediæval London must walk about modern London, but after he has read his historian and his antiquary, not before." Lest my antiquarian interest in London becomes a bore

to my readers I will quote a passage from Dr. Rimbault's "History of the Organ." "In consequence of the reputation which Father Smith had acquired, he was made choice of to build an organ for St. Paul's Cathedral, then in course of erection. . . . It was a long time before he could proceed with it, owing to a contention between Sir Christopher Wren and the Dean and Chapter.

"ABOUT THE BOX OF WHISTLES."

Sir Christopher Wren wished the organ to be placed on one side of the choir as it was in the old cathedral, that the whole extent and beauty of the building might be had at one view. The Dean, on the contrary, wished to have it at the west end of the choir; and Sir Christopher, after using every effort and argument to gain his point, was at last obliged to yield. Smith, according to his instructions, began the organ, and when the pipes were finished found that the case was not spacious enough to contain them all; and Sir Christopher, tender of his architectural proportions, would not let the case be enlarged to receive them, declaring the beauty of the building to be spoiled by the "box of whistles."

If Wren came back today he would be satisfied to find the box of whistles placed where he wanted it. And old Father Smith could hardly recognize the immense modern organ which has taken the place of the instrument Wren hated. But the echoes of the squabble among the Dean and Chapter and architect and organ builder are still to be heard whenever the organist plays loud under the reverberating dome.

In the crypt immediately under the organ lie the remains of several eminent musicians, of whom Arthur Sullivan is the best known. Near them repose the painters, Reynolds and Turner, the sea fighter, Nelson, and the great soldier, Wellington, whose father, Lord Mornington, was an amateur composer of no mean ability. His chant in E flat is much used and his glees are still popular with choral societies. Wellington, therefore, was the son of a Mus. Doc.

CLARENCE LUCAS.

Fanning Wins Success with Vanderpool Songs

Cecil Fanning recently gave several concerts in New Jersey, one of them being at the Women's Choral Society concert of Jersey City on January 16. At this concert and at another the following day, Mr. Fanning featured Frederick W. Vanderpool's "I Did Not Know" and the same composer's "Then Speak." Incidentally, Mr. Fanning wrote the words of the latter. Both songs he finds popular with all his audiences.

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"NIPPONESE STAR ALLURING" — Said H. E. Krehbiel in the *Tribune* of famous artist's Madam Chrysantheme, with Chicago Opera in New York, January 28.

Tamaki Miura sang it with lovely voice, especially in the more sustained and impassioned measures, and a command of the resources of our musical system and vocal art truly marvellous. Two decades ago if anyone had predicted that a Japanese woman would win triumphs in America and Europe as a prima donna in French and Italian operas, he would have been laughed at. The world do move. A comparison of her Chio-Chio San in Puccini's opera, in which she will appear on Saturday night at the Lexington with that of Geraldine Farrar is one of the most fascinating activities opera lovers can engage in.—Henry T. Finck in the *Evening Post*.

Tamaki Miura was the "real thing." So dainty, so Japanese, was she that we were reminded of a cute, quaint little doll, wound up to act and sing for several hours, then, after being carefully dusted to be put back on the shelf at Vantines. Her kimonos were simply marvelous in hue, shape and material. A symphony in greens, reds, blues, and gold. She pattered about on those funny little feet of hers and gave some pretty imitations of an Occidental prima donna; but she remained invincibly Nipponese.—James Gibbons Huneker in the *World*.

There has been an intimation of how completely Tamaki Miura embodied the ideal of the heroine to the eye. She also acquitted her-

self creditably in song.—H. E. Krehbiel in the *Tribune*.

"Madam Chrysantheme" was no doubt taken up as a vehicle for the art of Tamaki Miura, the Japanese soprano of the company. Most operas nowadays in the last analysis are put on as vehicles. It is a very suitable one for her. She is captivating as the Japanese wife, with the grace and quickness, the sinuous movements, the picturesque attitudes that her Occidental companions in Japanese impersonation try in vain to imitate. She has sufficient command of her voice and sang with intelligence and expression.—Richard Aldrich in the *Times*.

The heroine was impersonated by the little Tamaki Miura, who wore fetching costumes and acted charmingly.—Sylvester Rawling in the *Evening World*.

Tamaki Miura, the Japanese prima donna, made the most of what was given her to sing. She was always lovely to watch in her series of shimmering kimonos against alluring settings.—Katherine Lane in the *Evening Mail*.

"Madam Chrysantheme" is obviously brought forward now for the benefit of Tamaki Miura, the attractive Japanese prima donna. As Madam Chrysantheme Miura was, of course, in her element.—Pitts Sanborn in the *Evening Globe*.

H. T. Finck's idea of her "Butterfly:"

HENRY T. FINCK IN THE EVENING POST SAID:

Another large audience came in the evening to hear the Japanese prima donna, Tamaki Miura, repeat her impersonation of Chio-Chio San in "Madame Butterfly," which created such a sensation last season. Everything said then in praise of this wonderful impersonation—wonderful both vocally and dramatically—might be repeated now. In dramatic realism and pathos it is unexcelled. Many were in tears.

Some Consideration of American Composition and Its Tendencies

WHITHER IS THE TREND?—THE IMITATORS OF THINGS ALIEN—THE ABORTIVE ATTEMPTS OF THE NATIONALISTS—JOHN POWELL AND HIS STRAIGHTFORWARD COMPOSITIONS

By William B. Murray

(Reprinted from the Brooklyn Eagle.)

Whither is the trend of American composition? With the country losing its feeling of isolation, a state induced primarily through America's participation in the world war and the logical sequence of closer international ties, it seems a contradictory thing that American composition should pursue, if anything, a course that is carrying it into narrower paths of spiritual utterance. We have composers who are treading in the exceedingly narrow paths blazed by the Frenchmen of the past quarter of a century; others who in their devotion to the masters of the nineteenth century, most of them of German origin, produce music which has the skeleton and framework of greatness without its vital flesh and blood. And there is also another class—those who would build upon the so called folksongs of the negro as the basis of nationalistic composition.

NEO-FRENCH COMPOSERS AND NEO-CLASSICISTS.

Composers of the kind of John Alden Carpenter and Charles Martin Loeffler—to mention the more important—have given us music of color and significance, but at the same time music that in its adherence to the Debussy-Ravel traditions can never represent an American spirit, can never portray American life in its fullness nor picture the ideals of a conglomerate people slowly but surely winning homogeneity. The "Perambulator" suite and "The Death of Tintagiles" are important compositions. More than important, they are beautiful, richly colored, and significant. But who can say that they are American? What phase of the American spirit can they be said to portray?

As for the many followers of the great of a hundred years ago, they can be disposed of easily. Each and every one of them is attempting to pour new wine into old bottles. The result is uninspired, frequently uninteresting except to those who derive some kind of delight from the visual aspect of music. Eye music, the Germans call such. Eye music it is without the remotest appeal to the emotional side of its auditors. From the architectonic viewpoint it does very well, but that music is not music—at least it is not great music—which does not stir the deeper side of us. If music cannot thrill, elevate the spirit, or send the shivers of artistic recognition up and down the spinal column, it might as well have remained uncreated. Sawdust children of the imagination, these compositions perish at the first pin prick of critical listening.

THE SPIRITUALS AS A FOUNDATION.

The negro spirituals and the negro spiritualists! These would build a nationalistic school of composition using what they are pleased to call the one typical American folk music. But the spirituals are the product of a semi-barbarous race. Prior to the Civil War the negroes in this country were not more than this; their music proclaims the facts of slavery and sorrow arising from oppression. Besides, the negro forms but a small part of the American people and an unassimilable part at that. In the caldron of racial amalgamation he has no place. He must exist here a race apart, distinct, within the borders of his own people. He may develop a music of his own based upon the folk music his forebears produced out of the travail of suffering, but it can never represent the ideals and achievements of the whole American people.

To what then are we reduced. All speculation is in vain. Genius springs full panoplied from the forehead of time. It is idle to say how or when. But the time must surely come when the genuine American composer, like the great American novelist and the great American poet, will come without heralding, without pomp, ceremony, or the blowing of a publicity man's trumpet. He will voice the feelings of America, distill its spirit in terms of pure music, and will do so in his own language, an American musical language that will clothe deeply penetrative thoughts that are first, last, and all the time American.

His will not be music emulative of a French school, a German school, nor music born of a race alien except in neighborliness to the melting pot sublimated that the American of the future must necessarily be.

JOHN POWELL AND HIS PLACE IN AMERICAN COMPOSITION.

Here in a nutshell is why we like and admire the compositions of John Powell, pianist of Virginia extraction, European training, and Philosophical outlook. Mr. Powell knows and has assimilated the teachings of the great masters of the past and of other climes. He can build a fugue as consummately as any of his contemporaries; he can fill the old bottles of the sonata form with new effervescing wine; he can orchestrate with color. And best of

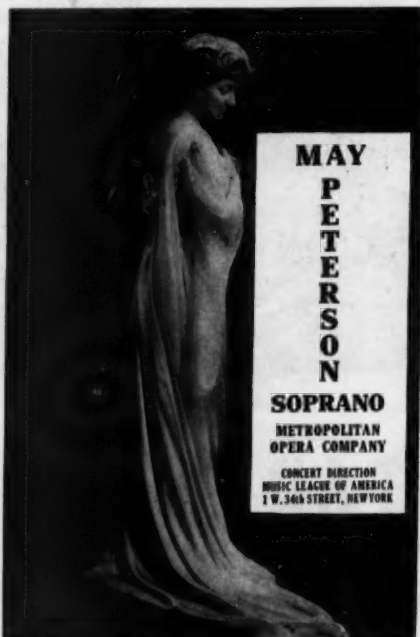


Photo by Ira L. Hill.

"Young aspiring artists can well take Miss Peterson for a model."

—Sacramento (Cal.) Bee

all, he writes with style. He gives the piano things to say which it above all other instruments can say well. In his violin sonata the violin speaks with violinistic speech and while wedded to the piano in close intimacy is no more than an equal half of the double voice.

In range of outlook, in depth of conception, in freedom from all cant and narrowness of thought—in short, in his possession of those qualities that we like to think the real American possesses simply because by his racial amalgamation he is the inheritor of all civilizing forces, John Powell stands head and shoulders above his contemporaries among American composers. He has something to say and that he can and does say in terms that are never mistakable. Know thyself, said Socrates to his inquisitors. John Powell does. There is no state worse than ignorance and the not knowing that it is ignorance, the Athenian continued. The damning statement fits so

many of those who cry their wares in the market place; happily Powell is not one of them.

One hears little of John Powell. No choir of publicity angels hymn his praise. Only an occasional composition tells the story of work well done. A "Rhapsodie Nègre" played by the Philharmonic and Mr. Powell himself proclaimed a composition of loveliness, of beauty, of more than programmatic moment. It was the voice of a musician speaking his thoughts in terms of music that got under the skin. The critical listener, quick to shy at new compositions, stayed through this and heard with pleasure.

Two years ago Mr. Powell played his sonata "Teutonica" for piano. A composition of stupendous length it ran for over an hour. Prolong and diffuse, if you will, and beyond the staying power of the average concert goer, at the same time its beauties compelled a realization of power and vitality. Its faults were those of youth, youth rampant and unable to state as yet its messages in cogent and terse sentences, but vital and strong and without the sickly sentimentalities that affect and disparage the work of so many of the younger generation.

There is another sonata for the piano and various other works of varying content and meaning. Through them all runs a vein of seriousness. Most hopeful of all the signs is the depth and pungency of the thematic material. With the means at hand to say something John Powell has the additional virtue of having the thoughts to express. And thoughts are expressed in music through the thematic material. Themes are the introductory sentences of musical paragraphs. If a composer has something to say he says it then and there. What comes after is the mere exposition of the thought. And this virtue of virtues John Powell possesses.

What has all this to do with American composition? Nothing except that Mr. Powell does not announce himself as an American composer of American music, yet is really producing music that is more essentially American than any other we have heard. Out of the great melting pot he has found inspiration for his music. American themes are his subjects; that he admits when he will consent to talk about his work. "What other experience, what other feeling can I express except what I myself have experienced, I myself have felt?" There are generations of Americans living back of John Powell, generations that have left their indelible stamp of Americanism upon the man and his work. Unconsciously, perhaps, yet consciously in the sense that he writes only out of the depths of experience, he seems today the real forerunner of American composition.

Salt Lake Doffs Its Hat to Nielsen

Alice Nielsen is on her way back home from what has been one of the most successful concert tours of the long series which has distinguished her career. Her visit this time was to the cities of the far Southwest, the Pacific Coast and the Northwest, and the reception accorded her splendid singing whenever she appeared has already been described in these columns. On the way east again she filled an engagement at Salt Lake City, where the newspaper critics vied with each other in according her praise. The Salt Lake Tribune (January 23), under the heading "Nielsen Recital Proves Triumph," said: "With brilliancy undimmed, with grace unmarred, with beauty and power of voice effective as ever in their appeal to mind and soul, Alice Nielsen came back to Salt Lake, reinforced her pre-eminence in the hearts of her former admirers and added a host of new ones to the long list." The Salt Lake Telegram proclaimed that "Alice Nielsen Brings Joy to Music Lovers"—which nobody who ever heard her will doubt—and the Salt Lake Tribune insisted that "Alice Nielsen Thrills as in Days of Yore," which is also eminently true.

Miss Nielsen will be back in New York next week and will find time to tell MUSICAL COURIER readers more about the enthusiastic way the West welcomed her after a five year absence.

Henry R. Hoyt on Metropolitan Board

Recently, at a special meeting of the board of directors of the Metropolitan Opera and Real Estate Company, which owns the Metropolitan Opera House, Henry Reese Hoyt was elected to fill the vacancy caused by the death of Henry Clay Frick. Mr. Hoyt became a stockholder when he purchased the stock and parterre box of the late Thomas Hitchcock. Members of the board, in addition to Mr. Hoyt, are George G. Haven, president; Henry A. C. Taylor, vice-president; George Henry Warren, treasurer; George F. Baker, Ogden Mills, August Belmont, R. Fulton Cutting, J. Pierpont Morgan, William K. Vanderbilt, George Peabody Wetmore and Harry Payne Whitney.



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WALTER GREENE

IN JOINT RECITAL

AEOLIAN HALL, JANUARY 26, 1920

"SINGING MASTERLY."

—*New York Evening Mail*, January 27, 1920.

January 26, 1920

Mr. Greene gave pleasure by his fine voice, good diction and general intelligence in such things as Adam de la Hale's "J'ai Encore un Tel Pate," and Massenet's "Legende de la Sauge," in which Mr. Moore's accompaniments were of admirable assistance."—*New York Tribune*, January 27th, 1920.

Walter Greene, whose singing of Massenet's "Legende de la Sauge," from "Le Jongleur de Notre Dame," was masterly.—*New York Evening Mail*, January 27th, 1920.

The leading artistic features in the delivery of the programme were the singing of Mr. Greene, portions of Miss Spencer's playing, and Mr. Moore's work who was at the piano.—*New York Sun*, January 27th, 1920.

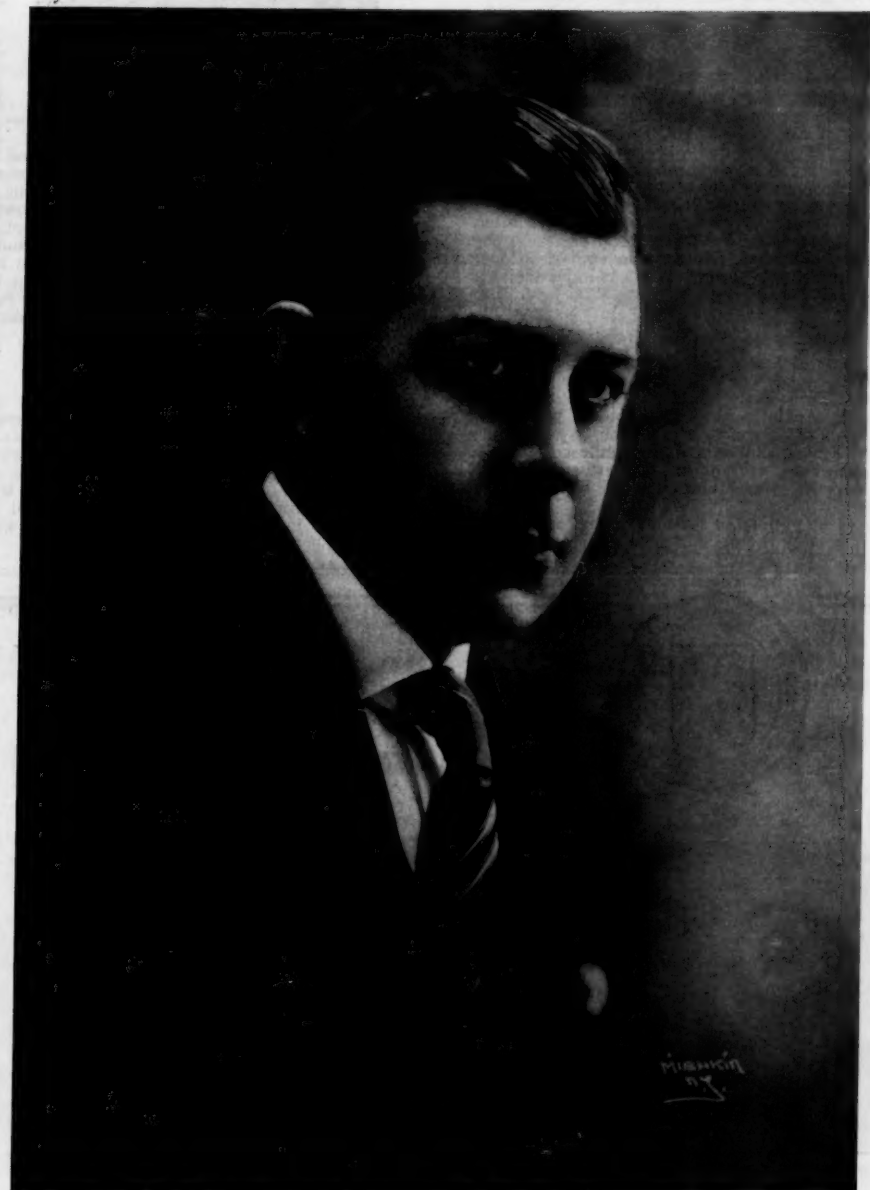
Walter Greene gave pleasure in Massenet's "Legend of the Sage" from "La Jongleur."—*New York Times*, January 27th, 1920.

Last Aeolian Hall Recital

His voice is one of heavy texture and deep range. Its natural character is one of large and virile type and the singer showed good control of breath and dynamic gradation. His phrasing was excellent and he delivered some long florid passages fluently and accurately. Clear diction and understanding of the contents of his songs were two of his assets. His programme was interesting.—*The Sun*, W. J. Henderson.

Mr. Greene has a voice, a genuine baritone of excellent timbre. His sense of style as evidenced in the opening Italian group was unusual, his phrasing rounded and his legato admirable.—*Tribune*, H. E. Krehbiel.

Mr. Greene has a clear, powerful, resonant voice. He is a stalwart young baritone. His English and Italian diction is excellent. He gave "Chanson Espagnole" with rousing effect, and he repeated it. He ought to make an admirable Toreador. But Mr. Greene was at his best in the old English songs. With such rich vocal material and virile presence he should go far.—*New York Times*.



Walter Greene gave a recital at Aeolian Hall in which he proved the validity of the ambition which led him to abandon the stage for the studio. After several years of study he emerged to his first recital yesterday and showed himself the possessor of a strong, almost powerful voice. He sang through a programme which included selections from Gluck, Buononcini, Mozart and Charpentier with admirable phrasing, delivery and control.—*Evening Sun*.

His voice is big and pleasing. It also has flexibility. Mr. Greene is under thirty, a student with understanding.—*Evening World*, Sylvester Rawling.

Mr. Greene is endowed with a voice of considerable power and beauty. His diction is altogether admirable and his reading of uncommon order,

especially in songs of sentiment like Fontenaille's "Fleur dans un Livre," of which he gave an almost perfect interpretation. The audience seemed to be both surprised and delighted by the entertainment afforded it and was demonstrative in approval.—*Globe*, Pitts Sanborn.

Mr. Greene is the possessor of a rich and well placed baritone voice, which is unforced and is of singularly even quality throughout. He also has an excellent sense of the dramatic values and inner meanings of the songs which he essays and apparently he has a wide range of music. His singing of numbers in Italian, including songs by Gluck, Falconieri, Bottegari, Mozart and Buononcini showed an intellectual grasp of his music which was most refreshing, while the purity of his tone and style and the clearness of his diction proved that he had been trained in the right school.—*New York Herald*.

Personal Representative: GRETCHEN DICK, 1400 Broadway, New York City

DETROIT WELCOMES SYMPHONY BACK FROM SUCCESSFUL TOUR

Sterling Orchestral Organization Steadily Gaining in Artistic Worth—Moiseiwitsch, as Soloist, Gives Poetic Reading of Beethoven Concerto—Capacity Audience Hears Gabrilowitsch in Recital—Choral Society Gives "The Messiah"—John Barnes Wells and Royal Dadmun Heard

Detroit, Mich., January 28, 1920.—The program of the seventh pair of subscription concerts by the Detroit Symphony Orchestra, given at Orchestra Hall, Thursday evening, January 15, and Saturday afternoon, January 17, served to introduce a new pianist to Detroit, Benno Moiseiwitsch, who took the place of Arthur Schnabel, scheduled for this pair of concerts. The young Russian played the "Emperor" concerto in E flat by Beethoven. While his interpretation was not on such broad lines as that of some of the pianists that have played it here, there was a delicacy of coloring and clarity of theme most satisfying. His is the poetic temperament, and in Mr. Gabrilowitsch he found a sympathetic co-operator, for the orchestra under his skillful handling gave admirable support. The rendition of the concerto by both pianist and orchestra will long remain a delightful memory of all who heard it. The program opened with the overture to "Fidelio," Beethoven, and closed with the overture to "Der Freischütz," Weber, while the symphony was the lovely Schumann in D minor, No. 4, op. 126.

The orchestra men, having returned Thursday morning from a successful though fatiguing tour, deserved much credit for the manner in which they responded to the baton of Mr. Gabrilowitsch. The solo passages for violin were most artistically played by Ilya Scholnik, concertmaster.

CAPACITY AUDIENCE HEARS GABRILOWITSCH IN RECITAL.

The announcement that Mr. Gabrilowitsch would give a piano recital in Orchestra Hall, Sunday afternoon, January 18, attracted an audience that filled the house to its capacity. His playing was marked by the poetic insight and masterly technic which have made him famous, and though his published program contained no Chopin numbers, yet a feeling of satisfaction pervaded the audience when he played the prelude, op. 28, No. 15, in D flat, and the posthumous waltz as encores at the close of the program. Purists may criticize what they consider ignoring of tradition, but there are few pianists who please as completely as does Mr. Gabrilowitsch. It is to be hoped that this will not be his only recital here this season. His program was as follows: Variations ("Harmonious Blacksmith"), Handel; rondo espressivo, Bach; sonata in A major (allegro), Scarlatti; sonata in D major, op. 10, Beethoven; variations seriesuses, Mendelssohn; fantasie pieces—"Evening," "Whims," "Why?" "Soaring"—Schu-

mann; melodie in E minor, op. 8, Gabrilowitsch, and etude in F minor, Liszt.

DETROIT CHORAL SOCIETY GIVES "THE MESSIAH."

Tuesday evening, January 20, at Orchestra Hall, the Detroit Choral Society, under the direction of William Howland, and the Detroit Symphony Orchestra, under the direction of Victor Kolar, gave Handel's "The Messiah" before a large audience that listened to some excellent choral and solo work. The orchestra played the symphonies throughout the work admirably, but was not always so happy in the accompaniments. The soloists were Olive Kline, soprano; Alma Beck, contralto; William Wheeler, tenor, and Arthur Middleton, bass.

JOHN BARNES WELLS SINGS IN WEEK OF RECITALS.

During the week beginning January 19, the musical organizations of the J. L. Hudson department store, consisting of the orchestra, recruited largely from the Detroit Symphony, under the direction of Earl Van Amburgh, and the men's and women's quartets, gave afternoon recitals in the Hudson Auditorium. The programs were varied and interesting and of a high standard musically. In addition to numbers by the orchestra and the quartets there were also solos, trios and quartets by members of the orchestra. John Barnes Wells, tenor, was the assisting artist and contributed a group of songs at each recital. Mr. Wells possesses a good voice which he uses admirably. He succeeds in giving each song a distinctive atmosphere and his enunciation is beyond reproach. One can hear him often with pleasure and profit. Guy Filkins was the accompanist for the week.

TUESDAY MUSICALE PRESENTS ROYAL DADMUN.

Tuesday morning, January 27, at the Hotel Statler, the Tuesday Musicale presented Royal Dadmun, baritone, as the first artist of the season. Mr. Dadmun is a prime favorite here. He was in fine voice and gave his program with the ability of an artist who uses both head and heart in his singing. His numbers consisted of four groups of songs ranging from the classic to the modern period, and he generously responded with encores after each group. Mr. Dadmun was fortunate in having as accompanist Charles Frederic Morse, who seemed to feel every mood of the singer and gave him admirable support.

J. M. S.

Patterson Home Studio Offers Much

Someone has said that a silver throat is Heaven-sent, that the gift to impart one's knowledge of singing is an inborn talent. Then surely Elizabeth Kelso Patterson is doubly blessed. An interesting scrap book of notices of the press, from Copenhagen to Washington, paying tribute to her versatility and skill as a singer, enthusiastic pupils who have gained the operatic and concert stage, and a home full of eager young musicians, all testify to the merits of her art.

It is always interesting to drop in at one of the tea-musicales or monthly recitals that Miss Patterson gives in

in her residence-studio, 257 West 104th street. In addition to a most interesting program by her pupils, one is sure to hear some musician of note, meet distinguished people, and hear delightful reminiscences of the days when Miss Patterson was taught by the famous Marchesi



ELIZABETH KELSO PATTERSON,

Singer, teacher, and head of the Patterson Home.

and Santley. Educated in Paris and London, and well acquainted with the musical centers of two continents, Miss Patterson brings to her pupils and to the young girls who make their home with her a wealth of knowledge and a veritable treasure trove of musical experience.

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Tamaki Miura to Sing in Europe

On February 27 Tamaki Miura, the Japanese prima donna, will sail for Europe, where she has been engaged to sing in opera throughout Italy and also in France. She will, however, open her tour in "Madame Butterfly" at Monte Carlo. Judging from present indications, Mme. Miura will have in the neighborhood of some seventy appearances on the other side, which will be filled under the direction of Lusardi, of Milan. Mme. Miura will return to this country next season.



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"She is one of the **WORLD'S GREAT ARTISTS**."—*Philadelphia Inquirer*, December 9th, 1919.

"Many times in the past she has given very remarkable performances, but last evening Madame Samaroff **FAR SURPASSED HER FORMER ACHIEVEMENTS**."—*Washington Herald*, January 9th, 1920.

"Olga Samaroff, pianist, **OVERWHELMED AUDIENCE** . . . reached the climax of a brilliant recital last evening in her vital, rich and orchestral rendition of the piano transcription of Wagner's Ride of the Valkyries, the Hutcheson arrangement. The audience shouted for her return, a thing Washington seldom does . . . seems to broaden her art at every hearing . . . **IN THE FRONT RANK OF PIANISTS TODAY**."—*Washington Evening Times*, January 9th, 1920.

"She is a **PIANIST OF THE FIRST RANK**. Her playing last evening was delightful, **BROUGHT FORTH ENTHUSIASM SUCH AS IS SELDOM WITNESSED AT A CONCERT**."—*Washington Star*, January 9th, 1920.

"She rose to a thrilling climax."—*Washington Post*, January 9th, 1920.

"Played Liszt Concerto with fire that thrilled audience."—*Evening Journal*, November 4th, 1919 (Wilmington, Delaware).

"In addition to Ossip Gabrilowitsch . . . (in Bach Concerto for three pianos and orchestra) . . . there were Madame **OLGA SAMAROFF and HAROLD BAUER, TWO OF THE WORLD'S GREATEST PIANISTS**."—*The Detroit Times*, October 24th, 1919.

" . . . Milwaukee warmed to her as it rarely does at a Symphony concert, demanding not one, but two encores after her superb rendition of the Liszt Concerto in A major."—*Milwaukee Sentinel*, December 23rd, 1919.

"Madame Samaroff was again the soloist at the Friday afternoon Philharmonic yesterday afternoon, and gave quite as fine a performance of the A major Liszt Concerto as she did of the first one on Thursday night. She plays it with color, with brilliancy, with full realization of its possibilities, and she makes every movement vividly interesting."—*New York Evening Post*, January 17th, 1920.

"She achieved a memorable and distinguished success." (As soloist with the New York Philharmonic Orchestra.)—*New York Morning Telegraph*, January 17th, 1920.

"Madame Samaroff scored triumph by playing of Liszt Piano Concerto."—*Columbus Despatch*, November 23rd, 1919.

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PERSHING PRAISES TETRAZZINI AFTER HEARING DIVA IN DENVER

Famous Artist Stirs Audience to Extraordinary Demonstration of Appreciation and Sings for Invalid Soldiers and General—Copeland's Pianism Enjoyed—Palmer Christian Appointed Municipal Organist—Notes

Denver, Col., January 21, 1920.—Music lovers of this city turned out en masse to greet Luisa Tetrazzini at her appearance in the Slack concert series at the Municipal Auditorium on Thursday evening, January 15. Mme. Tetrazzini has appeared in this city before, but never has her singing received such profound approval as that evidenced by her reception at her latest appearance. Denver audiences have a reputation for being slightly cold in

their appreciation of artists, and the sincerity of the applause and the instantaneous response of the audience to the mood of the singer speak well for the powers of the gifted soprano. Her resonant and prolonged production of tone, the graceful ease of her apparently unlimited ascension and her clear, bright strength on whatever number it was her pleasure to present were features which set apart her performance from that of any other artist who has ever appeared here.

The evening's repertory included the Mad Scene from "Hamlet," "Somewhere a Voice Is Calling," "La Pastorella," "Canto de Primavera," "L'Eco," variations from "The Carnival of Venice" and numerous encores. Mme. Tetrazzini's rendering of "L'Eco" was a work of artistic perfection.

The singer was assisted by Mayo Wadler, an impetuous and sincere violinist, who eagerly assailed the realms of harmonics and artificial harmonics with more than usual success. His numbers included "Ballade," "Rustic Dance," "Old Melody," "Hejre Kati" and encores.

Pietro Cimaram, pianist and accompanist, was also warmly received.

During her stay in Denver Mme. Tetrazzini graciously offered her services for the entertainment of the invalid soldiers at U. S. General Hospital No. 21, at Aurora, a suburb, and while there had the pleasure of meeting and singing for General John J. Pershing, who was here at the same time on an inspection trip.

GEORGE COPELAND ACCOMPANIST FOR DUNCAN DANCERS.

The work of George Copeland, pianist, was thoroughly enjoyed here at his appearance with the Duncan Dancers, under the management of Robert Slack, at the Municipal Auditorium on Thursday evening, January 15.

Mr. Copeland proved to be an ideal accompanist for the dancers and his solo performances were heartily applauded. So carefully were the dances and music blended that the portrayal of emotion was distinct and absolute. One of the most effective numbers was the "March Funebre," by Chopin.

PALMER CHRISTIAN APPOINTED MUNICIPAL ORGANIST.

The appointment of Palmer Christian as municipal organist has proved a popular choice, if the attendance at the Sunday concerts at the Municipal Auditorium is any reliable criterion. Uncounted thousands flock to the building every Sunday afternoon to enjoy the free concerts,

which have been for years a unique feature of Denver's amusement offerings.

Mr. Christian comes to the work with a very high reputation and the music committee, of which Mayor Dewey C. Bailey is the head, feels that in engaging him Denver has much for which to be congratulated.

The present plan for concerts under consideration by the committee calls for one popular concert, one community "sing," one municipal chorus concert and one high-class concert each month. The community concert work will be under the direction of John C. Wilcox, director of municipal choral activities, and Mr. Christian will preside at the organ at every Sunday performance. During the summer tourist season there will be a noonday service lasting an hour each day of the week, with no organ concert on Sundays.

Mr. Christian's concerts that have brought him fame in America are of late years, since his return from Europe, where he went to complete his studying after years of work in America. He appeared in a series of recitals at the San Francisco exposition, being one of the two organists from Chicago, the other being John Doane, who for years was connected with Northwestern University and is now organist in one of the larger churches in New York City. A series in Buffalo, N. Y., on the old exposition organ, was another of Mr. Christian's achievements. In Europe he was organist at the American Holy Trinity Church and played at one of the Motets in the Leipzig Thom's Church made famous by Bach.

Mr. Christian declares that the symphony orchestra is the only rival of the organ, and has expressed the desire to see Denver fall in line with other great cities of the country with a real, first-class, well endowed symphony organization.

Mr. Christian's first concert as municipal organist was given last Sunday. He was assisted by J. Warren Turner, tenor. The program included "Finlandia," Sibelius; "Rondo Capriccio," Lemare; "Pastel," op. 92, No. 1, Bonnet; aria, "If With All Your Hearts" ("Elijah"), Mendelssohn; "Soeur Monique" (rondo), Couperin; scherzo, Gigout; berceuse, Dickinson, and finale (symphony No. 1), Vierne.

NOTES.

The Denver Athletic Club gave its second orchestra concert of the season on Sunday evening, January 11. Henry Sachs, the conductor, provided a superb entertainment for the members. Tsianina, the Indian mezzo soprano, sang a group of Indian songs in her own inimitably beautiful style. Mr. Sachs intends to include a symphony in one of the coming programs. The next concert will be given on the evening of Washington's Birthday, February 22.

In the engagement of Alice Forsyth Mosher, soprano, to understudy Anna Fitzu and to sing other parts in the all-American opera company now being formed, the Wilcox studios of this city have added more laurels to their already widely known teaching center. Miss Mosher will share the special car with Tsianina, who will sing the title role in "Shanewis." Both singers are already great favorites, both have been trained entirely in America, and both have received instruction at the Wilcox studios.

Mary Lee Read, a new organist in Denver musical circles, has played very commendably on many occasions recently, among them being the recent flower show at the auditorium.

D. B.

Walter Bogert's Washington Concert

Walter L. Bogert, the New York baritone, recently gave a song recital in Washington, D. C., under the auspices of the Washington Society of Fine Arts, which attracted an audience of no less than 1,300 persons. The first part of the program was devoted to folksongs of various countries and the second part to songs by American composers. The Washington Herald said of him: "Mr. Bogert showed himself to be very accomplished as singer, pianist and lecturer," while the Evening Star called him "a genial and well qualified expositor" and stated that he "secured a marked variety of style." On February 28 Mr. Bogert will sing for the Women's Philharmonic Society of New York. Another of his engagements is to give a recital of Debussy and Loeffler songs for the American Institute of Applied Music on March 10, and still another to sing a program of English songs for the same institution on March 24.

Yvette Guilbert to Give Two More Recitals

Yvette Guilbert will give the last two recitals of the season at the Maxine Elliott Theater. There will be an evening performance on Sunday, February 15, and a special matinee on Friday afternoon, February 20, at 3 o'clock.

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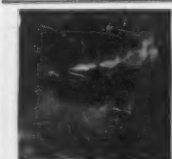
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EDWARD JOHNSON

Wins New York at Operatic Début with
CHICAGO OPERA ASSOCIATION
 January 26, 1920

Mr. Johnson was all that he had been heralded, a fine figure of a man, tall, lithe, graceful—a romantic figure if ever there was one. His voice, too, was a fine one, and beautifully used, a dramatic tenor of rather light quality, but capable of expressing deep emotion. The curtain fell with Mr. Johnson a definite success.

—New York Tribune, Jan. 27, 1920.

The Avito of Edward Johnson is Feature of Chicago Company's Evening Performance

The Avito of Edward Johnson was, however, the really high point in the performance. Mr. Johnson's impersonation is admirable in its grace, its distinction, its romantic fervor. Indeed, this American tenor is a romantic actor of a high order, a type of singer rare, indeed, in these days of crude realism. In addition, his voice is a fine one, and one which is unusually expressive.

—New York Tribune, Jan. 30, 1920.

Mr. Johnson proved to be a most desirable operatic acquaintance. He acted Avito with both fervor and intelligence. The first act found him not sure of himself, and his voice revealed this in its tremulousness. But in the second act, wherein occurs the tenor's chief opportunity, he was thoroughly master of his vocal and other resources, and they are all very considerable. His voice is not one of the great organs as to power, but it is apparently large enough for most purposes; it has, to an extent, the robust quality, is clear and free in delivery, never finds the open tone that leads to the expressionless; takes on, indeed, much warmth and impassioned feeling when the music demands it. A most interesting newcomer.

—New York Evening Journal, Jan. 27, 1920.

The big singing adventure of last evening's performance was that of Edward Johnson as Avito, the native Prince and clandestine lover of Fiora, a rôle rich in mighty lyric opportunities and full to overflowing with dramatic intensity, ferocity and fire. To the great love scene on the battlements, this splendid young American tenor gave song that was glorious in the freshness, color and resonance of its tones, singing with a freedom that bespoke the highly trained grand opera artist and producing his tones with the ease and certainty of a well-schooled star. His effort won and deserved the enthusiasm which was its reward.

—New York Morning Telegraph, Jan. 28, 1920.

Another important début was that of Edward Johnson, the American tenor. It is no longer the American soprano who rules the eyrie, and Mr. Johnson had only to leave off his Italianated name to come back to Chicago and be made royally welcome of the multitudes. He sang the Avito (a rôle which has floored the most famous of tenors) in a style agreeable and acceptable, plucking the flower of the lyric from the field of the dramatic whenever opportunity arrived. He is a romantic figure to set into a mediaeval castle, and this is something to concede a lover who is forever running away.

—New York Evening Sun, Jan. 27, 1920.

Mr. Johnson is uncommonly personable for a tenor, sufficiently slender, an operatic actor of more than usual quality and grace, to see the best Avito since Ferrari-Fontana.

—New York Globe, Jan. 27, 1920.

Edward Johnson, the American tenor, making his New York début, disclosed a tenor voice of unusual beauty.

—New York Evening Mail, Jan. 27, 1920.

He is a singer of unusual skill and beauty of voice.

—New York Herald, Jan. 27, 1920.

Last night's performance brought forward for the first time since his return from Italy the American tenor, Edward Johnson, a sincere student of this art for years, who now is reaping the benefit of his devotion to high ideals. His manly presence at once ensures the sympathy of the audience, and his voice, too, is more distinguished for its virile quality than for mellowness. His acting is realistic, he adapted himself deftly to the whims of the prima donna, and his success with the audience was undoubted.

—New York Evening Post, Jan. 27, 1920.

His is a dramatic voice of beautiful quality, evenly produced throughout its scale, and capable of wide yet delicate dramatic utterance. Besides, Mr. Johnson is an actor of parts. Last evening we saw and heard the first romantic Avito since Ferrari-Fontana.

—Brooklyn Daily Eagle, Jan. 27, 1920.

He showed a tenor voice of fine quality.

—New York Times, Jan. 27, 1920.

With his vocal gifts, Johnson combines intelligence, vigor, buoyancy. He has an excellent stage presence and considerable histrionic ability.

—New York American, Jan. 27, 1920.

Edward Johnson, who was Avito, is an American tenor who has made reputation in Italy—and in Chicago. He has an agreeable stage presence and can act. He is likely to become a favorite.

—New York Evening World, Jan 27, 1920.

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FARRAR AGAIN SCORES AS THE STAR OF "ZAZA"— CARUSO THE HERO IN "LE PROPHETE" AND "LA JUIVE"

Crimi Well Again—Margaret Matzenauer Makes First Appearance of Season—Muzio Fine—"Cleopatra's Night" Repeated—Barrientos Returns in Rigoletto—Muzio, Crimi and Casals Sunday Night Soloists

"ZAZA," MONDAY, FEBRUARY 2.

The second performance of "Zaza" only served to confirm the judgment formed at the conclusion of the first one, namely, that in this opera Geraldine Farrar has capped a long line of fine impersonations with the very finest of them all. There is no single piece of characterization in the work of any opera artist that exceeds Miss Farrar's astonishingly complete presentation of Zaza and very few that even approach it. Happily, she is in better vocal condition than in a long time past and does full justice to the music of the role. But her acting convinces one that, were she unable to bring another singing tone forth from her throat, she could win a triumph in the role on the legitimate stage.

Crimi, whose illness compelled a postponement of the second performance from the date first announced, has fully recovered and sang better than the night of the first performance, although he is not one's idea of the kind of man whose wiles and fascinations would cause Zaza to lose her heart as completely as she does. There is a bit too much of Rhadames—especially in the gestures—about his Dufresne. Why Zaza should turn down the genial Cascat, as presented by Amato, in his favor is quite incomprehensible. Minnie Egner deserves a special word of praise for her extremely clever work in the most difficult role, next to Zaza, that of the maid. The multitude of other characters were all well taken care of, Frances Ingram and Cecil Arden standing out among them. Little Ada Quintina is a stage child of extraordinary ability and extraordinarily clear diction, for she makes herself heard throughout the farthest reaches of the Metropolitan. Moranzoni conducted and did full justice to the score, which distinctly improves upon acquaintance. As on the first night, a goodly portion of the audience crowded down after the final curtain and stood at the barrier of the orchestra pit, repeatedly calling Miss Farrar and her associates.

"LE PROPHETE," WEDNESDAY, FEBRUARY 4.

Meyerbeer's "Le Prophete" was heard for the first time this season at the Metropolitan Opera House on Wednesday evening, February 4. Needless to say, there was a capacity house on hand to hear practically the same cast that gave the opera last year. Enrico Caruso, whose portrayal of Jean of Leyden will go down in history, repeated his excellent work in the part. Vocally he was superb, and his acting was as impressive as always. He was most ably supported by Claudia Muzio as Bertha and Margaret Matzenauer as Fides, his mother. Both were in good voice, and histrionically they could not have been better. It was the occasion of Mme. Matzenauer's first appearance with the company this season, and the audience was not slow to demonstrate its satisfaction with her presence. Artur Bodanzky conducted.

"MADAME BUTTERFLY," THURSDAY, FEBRUARY 5 (MATINEE).

The only point of change in the "Madame Butterfly" cast for the special matinee, Thursday, February 5, was the appearance of Flora Perini as Suzuki, the first time she has sung the part here. There are at least three better Suzuki's in the company. Perhaps they were all ill—there is a lot of influenza about nowadays. The rest of the cast was headed by Miss Farrar, Martinelli and Scotti, who did splendidly in their respective roles as usual and gave the special audience a special treat. Moranzoni gives a fine reading of "Butterfly," vigorous and vital, whenever he conducts, as he did again on this occasion.

"CLEOPATRA'S NIGHT" AND "LE COQ D'OR," THURSDAY, FEBRUARY 5 (EVENING).

Henry Hadley's "Cleopatra's Night" was repeated Thursday evening, February 5, at the Metropolitan with the same cast as appeared at the premiere. There was marked improvement over the first performance and many of the little defects noticed at the opening had been done away with. Alda made an excellent Cleopatra and Orville Harrold was well liked as her ardent admirer. Jeanne Gordon deserves credit for her fine work in the small part in which she appears. Others in the cast were Marie Tiffany, Picco, D'Angelo and Reschiglian. Papi conducted.

Those who like the fantastic flavor of "Le Coq d'Or" no doubt enjoyed as ever this performance. Evelyn Scotney, who sang the part of the princess, did especially well, and Diaz, as the astrologer, and Didur, the King, repeated their former successes. Louise Berat sang the role of Amelfa; Audisio, the Prince; Ananian, the General; Reschiglian, the Knight; and Sundelius, the voice of the Golden Cock. Rosina Galli and her assistants performed their various roles in a thoroughly charming manner. Bamboschek conducted.

"LA JUIVE," FRIDAY, FEBRUARY 6.

"La Juive" was repeated on Friday evening, February 6, with a very large audience in attendance. Caruso, in fine fettle, was again a splendid Eleazar, which he sang with great beauty of tone and delightful phrasing. Rosa Ponselle was excellent as Rachel, as were likewise Evelyn Scotney, Jose Mardones and Orville Harrold in their respective parts. Mr. Bodansky gave a masterly reading of the old score.

"RIGOLETTO," SATURDAY, FEBRUARY 7 (MATINEE).

A large audience was on hand to greet Maria Barrientos upon her first appearance at the Metropolitan Opera House this season, which was effected at the Saturday matinee, February 7. Mme. Barrientos, who will remain with the company during the balance of the season, sang the role of Gilda in "Rigoletto," in which she has won numerous laurels. She was in excellent form, vocally, and aroused rounds of applause at frequent intervals. Especially after her rendition of the "Caro Noma" was she acclaimed. Charles Hackett, as the Duke, impressed his hearers. He sang his lines with fine tonal effect and the famous aria

in the last act was superbly rendered. De Luca repeated his worthy portrayal of the title role. His work is too familiar to New Yorkers to necessitate further comment. Jeanne Gordon, singing her first Maddalena, added much to the cast. Moranzoni conducted.

DOUBLE BILL, FEBRUARY 7.

"L'Oracolo" has long been a standard performance at the Metropolitan, with Antonio Scotti and Adamo Didur as the veterans. Florence Easton won honorable place for herself in the cast two seasons ago, which she still maintains; Diaz replaced Althouse, with credit to himself; and the newcomer Saturday evening was Cecil Arden as Hua-Quee, the nurse, a role sung last year by Sophie Braslau. Though not a long role, it is decidedly important and Miss Arden, entirely equal to it vocally, proved too that she has a real gift for drama. It is no mean compliment to say that she quite measured up to the



Dicie Howell

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"Smilin' Through".....Arthur A. Penn



standard set by her predecessor and won a place for herself in one of the best casts that the Metropolitan shows.

Claudia Muzio and Pasquale Amato are familiar and acceptable figures in the "Pagliacci" which followed "L'Oracolo," but Crimi is quite unequal to the dramatic demands of Canio. Moranzoni conducted both operas with as much interest and pains as if it had been a first performance.

METROPOLITAN SUNDAY NIGHT CONCERT.

What with the Metropolitan Opera Orchestra, under the efficient direction of Richard Hageman, and such splendid soloists as Claudia Muzio, soprano; Giulio Crimi, tenor, and Pablo Casals, cellist, it was a most interesting concert which was given at the Metropolitan Opera House on Sunday evening, February 8. Miss Muzio's principal number was the "Ah, fors é lui" aria from "La Traviata," in which the soprano did some creditable coloratura work. Her other offerings were Vanderpool's popular "Values," Buzzi-Peccia's "Baciami" and "Brown Birdie." Mr. Crimi was heard to advantage in two operatic arias, and was greeted with vociferous applause on the part of the audience. The cello selections consisted of the Lalo concerto with orchestra and numbers by Jean Hure, Sgambati and Popper. An encore was immediately demanded after the concerto, to which Mr. Casals responded with an unaccompanied selection. The orchestra played the Chabrier

"Gwendoline" overture and three Russian fairy tales by Liadow.

"Parsifal" at the Metropolitan

Wagner's "Parsifal" in English, with a new text by H. E. Krehbiel, will be restored to the Metropolitan Opera repertory at a special matinee on Thursday afternoon, February 19, beginning at 1:30.

The cast will be as follows: Amfortas, Clarence Whitehill; Titirel, Paolo Ananian; Gurnemanz, Leon Rothier; Parsifal, Orville Harrold; Klingsor, Adamo Didur; Kundry, Margaret Matzenauer; A Voice, Jeanne Gordon; Knights of the Grail, Angelo Bada, Louis d'Angelo; Esquires, Mary Ellis, Frances Ingram, Octave Dua, Mario Laurenti; Flower Girls, Marie Sundelius, Mary Ellis, Raymond Delaunois, Mary Mellish, Marie Tiffany, Frances Ingram.

The opera will be conducted by Artur Bodanzky. The scenery and costumes are by Joseph Urban.

Kathryn Lee a Unique Singer

Kathryn Lee is one of the most unique concert artists before the public. Wherever the name of Kathryn Lee appears, one quickly asks: "What is this popular American singer doing now?"

Kathryn Lee is natural, never seeking after theatrical effects but she is always unusual. The critics commend the French and Italian diction of Kathryn Lee, but she has on many significant and important occasions elected to sing in English.

During the tour of the Boston Opera Company, of which Kathryn Lee was a member the company arrived in one of the larger centers of the West after having been snow-bound for several days. The music lovers of the city had turned out to hear this fine organization, but one of the baggage cars was still far behind on a snow bank and the scenery and "props" for "Faust," the opera advertised, were inadequate for the otherwise artistic production. There was open dissatisfaction.

Kathryn Lee was appearing as Marguerite. At the moment Faust approached Marguerite in the second act the wine keg fell off the side of the tavern; the tavern began to tremble, then caved in. There was an angry growl from the audience. Instantly Kathryn Lee's voice floated out in clear English:

"No, my Lord, not a lady am I nor yet a beauty, and oh, I do not need an arm to help me on my way." From the gallery there came a big heavy western voice in response.

"Don't lie about yourself, it ain't your fault; but don't trust that guy with the soft tongue." The audience laughed and forgave and the opera was finished to the satisfaction of every one, for by quick wit Kathryn Lee had saved the night.

To show their appreciation of this American prima donna, Kathryn Lee has on the mantle of her studio a little clock set in a solid gold spinning wheel, given to her by the management.

There came recently an announcement of "An All-American Concert," to be given on February 17, at the 63rd Street Music Hall. Instinctively there were some who said: "Ah, that must be Kathryn Lee!" and it is Kathryn Lee! She will sing a group of songs by each of the following: Karolyn Wells Bassett, Fay Foster, Harriet Ware, Mana-Zucca, C. Whitney Combs and Deems Taylor, with the respective composers at the piano for their own songs.

Kathryn Lee received this telephone message last week: "Hello, this is Deems Taylor. I have been talking to all the other composers who are appearing with you on February 17, at the 63rd Street Music Hall and we want to give this All-American Concert in Boston, Philadelphia, Baltimore and Washington. How do you like the idea? Fine! We knew you would! The American composers have one strong ally anyway in you, Miss Lee. I am going to telephone the other American composers now that you are with us and for us, so good-bye, Kathryn Lee." B.

Hammerstein Benefit at Metropolitan

The Hammerstein Memorial Association has been tendered the free use of the Metropolitan Opera House on Tuesday, March 30, by the directors of that institution and will give a special performance for the purpose of raising funds for a suitable memorial to the late Oscar Hammerstein. Many famous artists first introduced to the country by the famous impresario will participate. Mary Garden is planning a special operatic performance at the Lexington Theater on Saturday, March 27, the proceeds to go to the same fund.

Mary Garden on Short Tour

After last Monday night's performance of "Thais" at the Lexington Theater, New York, Mary Garden, prima donna of the Chicago Opera Association, jumped into a waiting taxi and, from the taxi, into a waiting private car at the Pennsylvania Station, and then flew off for a short concert tour through the South. She will return in ten days, however, to finish the season with the Chicago organization. Howard Potter went along with Miss Garden as doyen of the tour.

Josef Adler-Beryl Rubinstein Musicales

Beryl Rubinstein and Josef Adler appeared at the fourth musicale given by Josef Adler in the Astor Gallery at Hotel Waldorf-Astoria on Sunday evening, February 8. Compositions for two pianos exclusively were presented, which included concerto in C minor, Bach, Andante and variations, Schumann; "Petite Suite," Debussy, and "Gavotte and Musette" by Raff. A good sized and enthusiastic audience attended the musicale and sincerely applauded the artists.

Martinelli Featuring "Regret"

Giovanni Martinelli, tenor of the Metropolitan Opera Company, is featuring Frederick W. Vanderpool's "Regret" on all of his concert programs. The song made a particularly big hit recently at the Algonquin Club in Boston, where it had to be repeated.

"BONCI RETURNS TRIUMPHANT"

as Riccardo in "Masked Ball"

—New York Globe.

"The tenor's delivery of the 'laughing song' held up the opera with a riot recalling the old Manhattan days."—*New York Times*.

"Bonci was the hero of the afternoon."—*New York Evening World*.

"The audience laughed outright, shouted 'bravo,' applauded, and hissed for silence all at one time."—*New York Times*.

"One of the few living masters of Bel Canto. The thunders of applause which greeted him showed that the great audience was of that opinion."—*New York Tribune*.

"Mr. Bonci's return was welcomed heartily. His familiar skill in the art of song was lavishly displayed in the 'laughing song,' which aroused a storm of applause."—*New York Sun*.

"Drew the largest house so far at the Lexington Theatre. He was given an extraordinarily cordial reception which developed into a small size tumult after the celebrated 'laughing song,' delivered with exquisite art."—*New York Journal*.

"Alessandro Bonci, as Riccardo, logically and deservedly won the admiration of his hearers."—John H. Raftery, *New York Morning Telegraph*.

"Bonci gets an ovation. Tenor sings with superb skill in the 'Masked Ball'; his skill still wins, fascinates, and enthralls."—Richard Aldrich, *New York Times*.

"His voice today is fuller and richer, his art if possible more consummate. His vocal laughter between his own notes, like an obligato on a second voice, was of a virtuosity indescribable. No wonder Toscanini should pronounce it without precedent or parallel."—*New York Globe*.

"He is still the prince of lyric tenors. The New York music loving public enjoyed the privilege yesterday afternoon of hearing the two greatest tenors now on the globe—Caruso and Bonci—who sing so sweetly and beautifully."—James Gibbons Huneker, *New York World*.

"Bonci sang the laughing song with a flexibility, a lightness, a sparkle of emotion which perhaps no other tenor could equal today."—H. E. Krehbiel, *New York Tribune*.

"Bonci's singing of the 'laughing song' was a beautifully cut gem of fine and polished art. It was a masterpiece of accomplishment and it fairly set the audience on fire."—*Chicago Journal*, November 22, 1919.

"Bonci was in glorious voice and glorious spirits, carrying the vast audience completely with him. Of course he had to repeat his 'laughing song' and his curtain calls were too many to count."—*Chicago Herald-Examiner*, November 22, 1919.

"His 'laughing song' was made a cause for much cheering. He had to repeat the air. Bonci sings with the same ease, flexibility and the same liquid quality of voice."—Maurice Rosenfeld, *Chicago Daily News*, November 22, 1919.

"Bonci, of all Italian tenors of our day, comes nearest to Caruso—there are some who admire him even more. In the art of shading and spinning a tone he has long been incomparable."—*New York Post*.

"Bonci, the primo tenore, won the public by the limpid beauty of his voice and his masterly art of singing. Any man who can sing as he did last night has the right to be self-content."—W. L. Hubbard, *Chicago Daily Tribune*, November 22, 1919.

"Bonci has come back to us in the liveliest sort of form. His singing of the 'laughing song' was about as clever a touch of vocal virtuosity as you ever heard and Bonci deserved the ovation he received."—Karleton Hackett, *Chicago Evening Post*, November 22, 1919.

"Bonci dwarfs comrades in 'Masked Ball.' Bonci is what he has always been—a master of bel canto. After his 'laughing song,' in the second act, cries of 'Bravo' and 'Bis' rent the air. The demonstration was more than an ovation. It was distinct homage to omnipotence in vocalism."—*Chicago American*, November 22, 1919.

Address: Hotel Majestic, New York

MCCORMACK'S PITTSBURGH RECITAL ANOTHER RECORD ACHIEVEMENT

**Famous Tenor Applauded by Audience of Over 4,000—
Kreisler Heard in Brilliant Recital—Cortot Appears
with Philadelphia Orchestra—Apollo Club
Concert Marks Opening of Its Twenty-
sixth Season—Spalding and Werren-
rath Exemplify America in
Joint Recital**

Pittsburgh, Pa., February 2, 1920.—The S. R. O. sign was displayed early when John McCormack and his assisting artists appeared at Syria Mosque, Tuesday evening, January 13. This means that over 4,000 people heard him sing, and, judging from the bursts of applause that rewarded his very effort, it was a well contented audience that left some two hours or so after the concert began. As of old, McCormack was most liberal with his encores, and while some of his loveliest singing received the least applause, yet, his is a personality, style and artistry that appeals to the masses, and the people love his singing for the message it brings to them. The recitative and air from "Solomon," "Imperial Solomon" and "Sacred Raptures," were given a breadth of treatment that makes one wish to hear him do more oratorio singing, while his "Ah! Moon of my Delight," by Lehmann, was as lovely singing as one ever desires to listen to. The usual Irish songs with two other groups of well chosen numbers gave ample opportunity of hearing him to wonderful advantage. Seven or eight encores were given to his generous program.

Donald McBeath played numbers by Mozart, Monsigny and Vieuxtemps, and won for himself hearty applause for his consistent and conscientious work. As usual, the accompaniments in the capable hands of Edwin Schneider were a delight.

KREISLER HEARD IN BRILLIANT RECITAL.

For the time being it seemed that Pittsburgh would be denied the privilege of hearing Kreisler as the American Legion had been working very hard to prevent his appearing here, but Mayor Babcock issued a sensible and sane letter on the subject, which seemed to quiet somewhat the feeling that had arisen, and music lovers were privi-

leged to hear, by far, the most wonderful violin playing of the entire season. A spontaneous burst of applause, lasting some little time, no doubt assured the artists that the assembled host was truly in sympathy with him, and, although not quite at his best in his reading of the allegro energico of the Vivaldi concerto in C major, which opened his program, yet the andante doloroso and the allegro molto put him in proper fettle, and the remainder of the evening was one of unalloyed joy. The outstanding feature of this master's work, that always impresses itself indelibly on the minds of his hearers, is the great love he seems to have for his art and his absolute sincerity in all that he does. The Viotti concerto in A minor was his second offering, the most exquisite playing of the evening being the adagio from this work. Two groups of numbers of lighter caliber followed, but all were enjoyed most thoroughly.

CORTOT APPEARS WITH PHILADELPHIA ORCHESTRA.

Every time the Philadelphia Orchestra visits here, music lovers are thankful that the Quaker City brethren have the grit and civic pride to maintain such an organization. At the last concert under the baton of Thaddeus Rich, owing to an attack of neuritis with which Conductor Stokowski was suffering, the audience was privileged to hear a "Bacchanale," by Griffes, of New York, a composition, not strikingly original in its conception, but nevertheless containing sufficient merit to find place on a program with the Rachmaninoff concerto No. 3 and the Schumann symphony No. 2 in C major.

The chief interest of the entire program lay in magnificent reading of the concerto by that eminent French pianist, Alfred Cortot. Few pianists of the present day could lay claim to more magnificent gifts than Cortot. Dash and brilliancy to a marked degree coupled with charm and appreciation for the beautiful are some of his assets. His masterful interpretation of this exceedingly difficult concerto earned for him an ovation, and he has proven himself a supreme pianist.

The Schumann symphony seemed slow and somewhat "draggy" after the Cortot playing, but it was given a very careful and splendid reading by the orchestra.

APOLLO CLUB OPENS TWENTY-SIXTH SEASON.

Carnegie Hall held an enthusiastic audience that greeted the Apollo Club on last Thursday evening. This concert marked the beginning of the organization's twenty-sixth

season, and the men sang unusually well, under the baton of Reinhart Mayer, who has guided their destiny since the chorus was organized. The club was assisted by Ottilie Schillig, soprano, a talented artist and possessor of a beautiful voice, which she used excellently in all her numbers. All told this was a most enjoyable concert. Carl Bernthaler supplied his usual satisfying and artistic accompaniments.

SPALDING AND WERRENATH IN JOINT RECITAL.

Albert Spalding and Reinald Werrenrath brought much pleasure when they appeared in a joint recital last Friday evening, and, more than ever, made one realize that real art in America is not quite as dead as some people would like to picture it. Both these young men have made splendid strides in their artistry since their last visit here. They rose to the height of their performance in the Bach numbers, Spalding in the prelude, bourrée and gavotte in E major, from the sixth sonata for violin alone, and Werrenrath in the recitative "And when on that great day" and the air "Blessed Resurrection Day," from "Watch Ye, Pray Ye." The entire program served as an example of what serious minded men can do with the classics. Handel's sonata in D major; theme and variations Perosi; scherzo-waltz, Chabrier; "Romance Andalusia," Sarasate; "Lettre de Chopin," Spalding, and "La Campanella," Paganini, completed Spalding's contributions, while Werrenrath added further "Ochietti-Amati-Falconieri Invocazione de Orfeo," Peri-Sainte-Ravel, and "Promenade a Mule," Fauré. His English numbers were "The Ould Lad," Hamilton Hart; "The Wreck of the Julie Plante," Geoffrey O'Hara; "The Blind Ploughman," Robert C. Clarke—Duna Josephine McGill, and "A Hymn for America," Harry Spier. Andre Benoist, accompanist for Spalding, and Harry Spier for Werrenrath furnished most acceptable and artistic accompaniments.

J. B. S.

WHERE THEY ARE TO BE

Atwood, Martha:
Hackensack, N. J., February 16.
Beddoe, Mabel:
Birmingham, Ala., February 14.
Tulsa, Okla., February 17.
Muskogee, Okla., February 18.
Claussen, Julia:
Washington, D. C., February 15.
Elman, Mischa:
Detroit, Mich., February 17.
Fanning, Cecil:
Santa Monica, Cal., February 12.
Hofmann, Josef:
Scranton, Pa., March 16.
Lada:
Scranton, Pa., February 20.
Land, Harold:
Jersey City, N. J., February 20.
Letz Quartet:
Pittsfield, Mass., February 19.
St. Louis, Mo., February 28.
Levitzi, Mischa:
Denton, Tex., February 12.
Meldrum, John:
Buffalo, N. Y., February 28.
Morgana, Nina:
Plymouth, Mass., February 17.
Augusta, Me., February 19.
Proctor, Warren:
Harrisburg, Pa., March 8.
Tetrazzini, Luisa:
Detroit, Mich., February 26.
Harrisburg, Pa., March 8.
Scranton, Pa., March 22.
Zoellner String Quartet:
State College, Pa., February 28.

Tetrazzini Faces Busy Four Months

Luisa Tetrazzini, who is now singing in the Middle West, has a very busy four months before her. Following her Milwaukee and Chicago appearances on February 12 and 15, she will sing in all of the principal cities of the East, and is engaged to sing at musical festivals, including Newark, N. J.; Spartanburg, S. C., and Macon, Ga. She will also be soloist with the New York Oratorio Society on April 11, and will be heard several times in concert in New York City before the conclusion of her present tour.

Theo Karle's Recital, February 23

Theo Karle, the tenor, who has appeared in practically every city of importance in the country with extraordinary success, will give his first recital in New York at Carnegie Hall on Monday evening, February 23, assisted by William Stickles at the piano.

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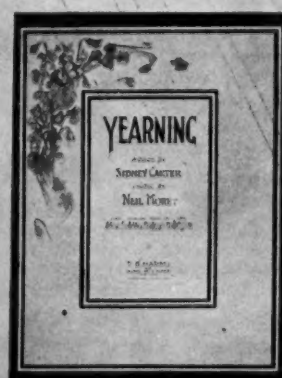
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"May He Visit Scranton Every Year!"

—Scranton Republican.

ALTHOUSE CONCERT WAS CHOICE MUSICAL EVENT

METROPOLITAN TENOR AS-
SISTED BY PABLO CASALS,
NOTED 'CELLIST, HEARD
AT TOWN HALL

One of the choicest musical events ever heard in this city was the joint recital last night at Town Hall of Pablo Casals, cellist, and Paul Althouse, tenor. Both are masters in their art, and their audience last evening was loth to see either one leave the stage. Mr. Althouse is a member of the Metropolitan Opera Company and has a voice of unusual beauty. His sympathetic manner added considerably to the pleasure and his interpretation won astonishing applause.

In his first numbers Mr. Althouse sang a wide variety of songs which immediately made his audience realize his magnificent range of voice. The Aria: "Ah! Fuyez," from Manon by Massenet, was superb and Mr. Althouse was called back again and again to receive the approval of his audience. His closing numbers were "The Blind Plowman," by Clarke; "Top o' the Morning" (Egan); "Brother Hilario" (Cox). The former was especially fine. As a closing number Mr. Althouse sang "Christ in Flanders," which he said he had been requested to substitute for the song announced. It was a fitting climax to an unusually enjoyable concert.—The Scranton Times, January 21, 1920.

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ALTHOUSE

LEADING TENOR

of the Metropolitan Opera Co.

This is the third appear- ance of Mr. Althouse in Scranton

WELL BALANCED CONCERT PROGRAM

Paul Althouse and Pablo Casals
Delighted Big Audience at
Town Hall.

Two great artists appeared in the rarely balanced program, given by Paul Althouse, tenor from the Metropolitan Opera, and Pablo Casals, the celebrated violoncellist, in Town Hall Tuesday night.

The program contained much modern music for which many listeners were grateful, and several old favorites were presented. Mr. Althouse is very canny in never overdoing his previous successes, and yet singing enough of them to flatter his audience in their ready recognition.

Mr. Althouse, who was suffering from a severe cold that nobody but himself detected, never sang as well as on this occasion, and since he is a prime favorite in this city and has been heard here several times, this is saying much. Mr. Althouse never spares his voice—cold or no cold. He sings as if he liked it, and liked the people. He gave a superb program beginning with "Enfant si j'tais Roi" by Cui, the words from the lovely poem by Victor Hugo:

Child, if I were King
I'd yield my royal rule,
My chariot, scepter, vassals, service, all
For a glance from thee.

then Duparc's dramatic "Manoir du Rosamunde," "Le sais-tu" by Massenet, and a very brilliant and splendid "Chevauchée Cosaque," which was appropriately enough all about a Cossack cavalcade, a wildly beautiful composition, sung with fervor and intelligence by the tenor.

His great number of the evening was the aria from "Manon" (Massenet) "Ah! Fuyez." An encore he sang very delicately and with charm, "Smilin' Through" by Penn, later singing four English songs—the very thrilling "Blind Plowman," by Clarke, the ever loved "Top o' the Morning" and the lilting, joyous "Brother Hilario" by Cox. Instead of "The Supreme Adventure" he sang "Christ in Flanders" to the vast pleasure of the throngs that would not let him go until he gave another encore, from "Il Pagliacci."

His voice seems to be continually developing and reaching hitherto unexplored heights of beauty and power. May he visit Scranton every year!—Scranton Republican, January 21, 1920.

"KEEP SMILING FOR SUCCESS"

"May Peterson Says She Is in Love with Her Work"

The accompanying interview with May Peterson—that irresistible soprano of the Metropolitan Opera Company—appeared in the Tacoma Daily Ledger, Tacoma, Wash., on Thursday, July 31, 1919, and will be of interest to readers of the MUSICAL COURIER:

"When your friends say you are sure to make a success—it's time to look out," said May Peterson, prima donna of the Metropolitan Opera House, on her arrival in Tacoma last night for her concert at the Stadium tonight. "Go out and try your goods, and when you have exhausted one field try another. Of course, when your own father and mother hear you sing, they contemplate a second Melba and tell you so, but—watch out," said the singer.

"I'm crazy about my work—I love it," she enthused. "It is impossible to go to the top, for you would exhaust everything, and you can't do this, and let me say that no success is attained over night."

"Keep on working always—if you keep on trying you will get the big line and then you'll get success. You can't help it. Be sure of yourself, but never let conceit creep in, for when it does you stand still, and then there is no progress."

When asked what she considered the most necessary and useful attribute in life, the dainty singer tapped a small satin clad pump on the tiled floor of the Tacoma

Hotel, puckered her lovely mouth a minute, and said very definitely, "Smiles; smile when you don't want to, and you will always be happy. Why, it isn't right to let other people see you worry—they have enough of their own. Give of your best and you will get ten times as much as you give. The best will always come back to you and you are bound to find out it was only a passing cloud after all."

"All business has some worry, but it never hurts us. Use optimism and sunshine when it rains—and it will never rain," vowed Miss Peterson.

Clad in an effective white embroidered gown with a chic blue sash and wearing an irregular soft blue picture hat, "The Golden Girl of the Metropolitan," as Miss Peterson is called, was a very pretty picture. Her hair is golden, her eyes are like stars, and she has the most fascinating and contagious smile possible. The interviewer couldn't refrain from questioning the artist on her idea of dress.

"I think all people should look their best at all times," she said, "and should dress in keeping with their work, their position and with their own individuality. In concert work, when the number demands, the artists should sacrifice themselves if necessary to dress to the occasion. Be artistic but dignified."

Much of this great singer's success has been due, according to her version, to necessity. She did not work because she was fond of working or because it was a passing fancy, but because it was a case of bread and butter.

"My father instilled into each of his children the need of accomplishing something and the fact that they must represent him in some one thing. He set a standard for us," and the humbleness of the great

was manifested in this little woman who has acquired so much when she said, "And I'm afraid I haven't reached that standard yet."

When questioned concerning the combination of marriage and a career, the famous artist, who is married to her work only, said: "Yes, in some cases, of course, it works and is very successful, but it always seemed to me that it should wait until after you have established yourself. You can't concentrate on two things and be wholly successful, and in my case necessity made me think that I owed much to myself and to my family."

"I love a home and children and all that sort of thing, though," said Miss Peterson. She is fond of reading, and especially likes Ibsen and Maeterlinck.

"The war has been awakening us in America and we are becoming alive to the necessity of music. As it is always the thing we have to do that we accomplish, we will become proficient in this line too. Community sings are especially good—it makes you joyous, and why not let it out? Get relief through song," said Miss Peterson.

Miss Peterson is inaugurating the Scandinavian songs in this country and plans on doing some special work along this line in the fall, with the help of Dr. Hoving, of New York. She sees an immense future in the introduction of this kind of music, and it is hoped to get a conductor from Stockholm.

Miss Peterson has been singing since she was seven years old. Her father being an evangelist, she said she directed choirs when she was eight years old.

"I thought I knew everything then, I was so confident, and now I know that what I really know is very little indeed," said the prima donna.

MUSICAL COURIER

Weekly Review of the World's Music

Published every Thursday by the
MUSICAL COURIER COMPANY, INC.

ERNEST F. KILBET.....President
WILLIAM GEPFERT.....Vice-President
ALVIN L. SCHMÖGER.....Sec. and Treas.
437 Fifth Avenue, S. E. Corner 39th Street, New York
Telephone to all Departments: 4393, 4395, 4394, Murray Hill
Cable address: *Figural, New York*

Member of Merchants' Association of New York, The Fifth Avenue Association of New York, Music Industries Chamber of Commerce, The New York Rotary Club.

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LONDON, ENGL.—Cesar Saerchinger, Room 346, 101 Leadenhall Street, London E.C. Telephone 3346 Avenue. Cable address *Musierior, London*. For the names and addresses of other offices, correspondents and representatives apply at the main office.

SUBSCRIPTIONS: Domestic, Five Dollars; Canadian, Six Dollars. Foreign, Six Dollars and Twenty-five Cents. Single Copies, Fifteen Cents at Newsstands. Back Numbers, Twenty-five Cents. American News Company, New York, General Distributing Agents. Western News Company, Chicago, Western Distributing Agents. New England News Co., Eastern Distributing Agents. Australian News Co., Ltd., Agents for Sydney, Melbourne, Brisbane, Adelaide, Perth, Tasmania. Agents for New Zealand, New Zealand News Co., Ltd., Wellington.

The MUSICAL COURIER is for sale at the principal newsstands and music stores in the United States and in the leading music houses, hotels and kiosques in Europe.

Copy for advertising in the MUSICAL COURIER should be in the hands of the Advertising Department before four o'clock on the Friday previous to the date of publication.

Entered as Second Class Matter, January 8, 1912, at the Post Office at New York, N. Y., under the act of March 3, 1879.

THE MUSICAL COURIER EXTRA

Published every Saturday by Musical Courier Company
Devoted to the interests of the Piano Trade.

NEW YORK, THURSDAY, FEBRUARY 12, 1920. No. 2079

Even with fifteen lire for a dollar, Caruso's subscription to the new Italian loan, three million lire, is a substantial one.

Not content with its novel school of journalism, Columbia University now intends to run a "managerial course." Artists need not worry, however, for the kind of managers referred to are not musical ones, but those who conduct factories and other industrial enterprises.

A bill has been introduced in the New York State Legislature for the incorporation of the Juilliard Musical Foundation, a piece of news heartening to those who were becoming impatient and even sceptical over the trustees' delay in action beyond publishing the news of the existence of such a bequest.

One hears all sorts of rumors regarding the management of the Chicago Opera. J. Alden Carpenter, Mary Garden, Gino Marinuzzi, M. Barthélemy (French consul at Chicago), Louis Eckstein, are some of those mentioned recently. Meanwhile Herbert Johnson is managing the Chicago Opera and it is the guess of the MUSICAL COURIER that he will continue to do for some years to come.

It is good to learn of the unqualified success which that sterling American artist, Clarence Whitehill, scored throughout his recent tour of England and Ireland. His every appearance resulted in an expressed desire for his early return, but the concerts already booked for him in America, together with his appearances as a member of the Metropolitan Opera Company, will prevent such a tour for some little time to come.

What finer memorial could a musician have than the one that has been founded in Rochester, N. Y., in memory of the late David Hochstein, violinist, killed in the Argonne-Meuse battle? It takes the form of a music school settlement, through which the best instruction in all the important branches of music will be brought within the means of all who desire it. The need for it is emphasized by the fact that although it has been established but a few weeks, the enrollment of pupils is already over 300.

Hadley's "Cleopatra's Night" is an operatic score of which Americans may well be proud for it represents in many respects the best stage music produced by any of our native composers. Throughout the composition is characterized by dignity, distinction and finished workmanship. It is what Rachmaninoff would characterize as "modern but without grimaces." Hadley is too much a man of our own period to hark back to the mere melody making style of the days gone by, but at the same

time his early musical education has been grounded so completely on the classics that he is not willing to go over entirely to the camp of those composers who put technic, sensationalism, and atmosphere in the place of euphony, charm, and symmetrical form. Hadley should keep on writing operas and as soon as he gets a libretto that tells a story tersely, picturesquely, convincingly, and in singable and suggestive text, he will give us an opera as successful as any by Puccini—as successful artistically and at the box office.

If our government is conferring medals on those who helped to win the war, why not present decorations to Lieutenant John Philip Sousa, John McCormack, and other conductors, singers, and instrumentalists whose music did so much to encourage the soldiers, keep up the militant spirit at home, and stimulate the population into supporting the huge war loans. Without those sums there would have been no army and navy and no money with which to pay the men and the officers. Patriotic musicians should by all means have recognition from the government together with the commanders afield and afloat.

In the presentation of an all-American program at her next New York recital, on February 17, Kathryn Lee must be credited with starting a movement that is unquestionably admirable—one that should be followed by other singers. This movement, to be exact, employs only the works of American composers and is in keeping with the American renaissance in music and with the growing devotion of our people to all things American. Miss Lee's concert will be remarkable for still another feature—each composer will appear and play the accompaniments to his or her group of songs. In these well-trodden days, one cannot help but express appreciation for any originality or variety displayed on the part of the singer in the selection of programs.

In the first number of Music and Letters (London), George Bernard Shaw has a lot to say about Sir Edward Elgar. For instance, he commits himself to such statements as the following: "Certain things one can say without hesitation. For example, that Elgar could turn out Debussy and Stravinsky music by the thousand bars for fun in his spare time. That to him such standbys as the whole tone scale of Debussy, the Helmholtzian chords of Scriabin, the exciting modulations of the operatic school, the zylphone and celesta orchestration by which country dances steal into classical concerts, are what farthings are to a millionaire. That his range is so Handelian that he can give the people a universal melody or march with as sure a hand as he can give the Philharmonic Society a symphonic adagio such as has not been given since Beethoven died." So that's the sort of thing G. B. S. can say about Elgar, "without hesitation!" Personally, we should hesitate a deuce of a long while before we ventured to say anything like that of pedantic Sir Edward—and then not say it. When we have a spare hour, we shall demolish this Shaw article at leisure—G. B. S. is hereby warned! But for the moment we will only pause to remark that, as a music critic, Shaw is a splendid play writer.

Musicians everywhere will be interested to know that of all the violin concerto literature issued in late years, from any of the countries, none stands a better chance or is more worthy of coming into use than a recent work by an American. This is the second concerto (in A minor) by the good violinist, Cecil Burleigh. Herein Mr. Burleigh has proved himself not only talented, but wise in his own generation, for in writing this engaging discourse, on his own themes, yet decidedly leaning on American aboriginal phrase patterns, he has actually created something new under the sun. The three short movements of the concerto require but fifteen minutes for performance, and although it is supplied with a fine orchestration, the concerto also permits a thoroughly effective giving with piano, as has been recently demonstrated again in a New York recital. The concerto's aboriginal intent is easily sensed from the piano's introductory drumming or droning. When the solo instrument comes in, the discourse assumes its complete character through the ever hesitating or full stop phrase, which so distinguishes the work from all former European concerto patterns. Within the fifteen minutes the performer gets much opportunity for attractive playing in melody and particularly violinistic passages, and this it is which makes the performance a grateful and pleasureable un-

dertaking for everybody concerned, fully including the audience. It is by reason of just such practical as well as musical attributes that one gains confidence in the useful future of the concerto.

Enthusiasts in Russian musical "Who's Who" may be interested to know that the composer, Maximilian Steinberg, has a sister, Julia Steinberg, who is also a gifted composer. Max Steinberg married a daughter, and his sister Julia a son of the late Rimsky-Korsakoff, although Julia was first married to the fine pianist-conductor, Leonid Kreutzer, by whom she has a son, now about ten years old. She composed song scenes with orchestra, which were sung in Berlin by the soprano, Elena Gerhardt, with Arthur Nikisch conducting.

New York's special Music Week is over and on every side there was tuneful cooperation to make the idea a splendid success. Some persons predicted that because every Winter week in the metropolis is a music week, the seven days set apart for the recent extraordinary celebration would pass almost unnoticed. They did not reckon, however, with the sponsors of the Music Week movement, a body of persons who took the project seriously and through individual and combined effort and splendid publicity cooperation on the part of the newspapers, made New York realize that something unusual was going on musically. The unique and brilliant undertaking was so overwhelmingly successful that it should be made an annual event in this city.

In the Boston Transcript, H. T. Parker does not share the generally eulogistic views that were expressed in nearly all the printed Campanini obituaries. Mr. Parker writes:

Beyond peradventure, Mr. Campanini in his best days was an able operatic conductor but by no means in the rank of Toscanini, of Strauss, of Weingartner or of Muck. He was also a conductor so envious of the abilities of others that he preferred mediocrity in his assistants. For a year Mr. Polacco distinguished himself as conductor of the Italian pieces in the repertory of the Chicago Company—and was forthwith dismissed. Gino Marinuzzi succeeded him last autumn and was on the way to like reputation—and possibly like fate—when Mr. Campanini fell ill and the whole direction of the company passed to the younger Italian. Agreed likewise that Mr. Campanini was an able operatic manager who gave the Chicago Company, East and West, no small prestige. Agreed also that he justly shares with Oscar Hammerstein the remembered glories of their best years at the Manhattan Opera House in New York. Nevertheless, his policies, his plans and his achievements were almost invariably seamed with a mean self interest and creased with ulterior and jealous purposes. It was his way to make large promises and to fulfill only so much of them as was to his advantage.

There is one reason why Giulio Gatti-Casazza does not mount Verdi's "Falstaff." It is not a box office opera. It does not draw paying crowds, no matter how well it is done, for there is no big part for either soprano or tenor, and a baritone is seldom a popular hero—from the box office standpoint. If this standpoint suffices to induce Mr. Gatti-Casazza to keep one of the great masterpieces of Italian opera out of his repertory, well and good—that is his affair. But the excuse advanced that the Metropolitan cannot cast the work is quite ridiculous. In Mr. Scotti, Mr. Gatti-Casazza has the most famous living Falstaff who is still active, and certainly there is no difficulty in casting the rest of the parts. Personally, we would give two thousand performances of the "She-Italian in Algiers" and throw in a dozen of "Parsifal" for the sake of one "Falstaff." A glimpse of it at the Lexington Theater, done with splendid spirit by the Chicago Opera Association, made one long for a chance to see it oftener.

Rumor has connected many names with the vacant Chicago Opera directorship. Some of the rumors are ludicrous on the face of them, but when so well known a name as that of Manager Charles L. Wagner is mentioned, it is worth while at least to get a denial. "We are informed," said we to C. L. W., "that the Chicago directorship has been offered to you—at least, that you have been deeply sounded by those who will eventually settle the matter. What would you like to say in regard to this?" "You may say," answered the arbiter of the McCormack, Galli-Curci and other musical fortunes, "that I have no operatic aspirations. I have trouble enough as it is. If I ever look for more, I have sufficient pull to be appointed director of one of the insane asylums near New York. When you undertake the direction of an asylum, you know definitely in advance that you have nuts to deal with; in taking hold of an operatic company, you haven't the advantage of that positive advance knowledge. When the time comes, I shall choose an asylum."

VARIATIONETTES

By the Editor-in-Chief

M. B. H. hazards this: "I have not heard a chuckle from you regarding the recent demise of the New York Herald. That means one music critic less. Where is your outcry of triumph or at least a sigh of contentment?" We are too sad and too fearsome over the passing of the Herald to be interested in any of the minor manifestations its going has brought about. With the greatest trepidation we remember that when Mr. Munsey bought the New York Press he merged it with another paper and now he has done the same thing with the Herald. Our secret horror is that Mr. Munsey might buy the MUSICAL COURIER and merge it with some other journal. Suppose he were to join us in wedlock with the Christian Science Monitor or the Salvation Army Warcry? Or suppose he were to buy all the musical newspapers, merge them into a single sheet and then merge that publication with the wastebasket? The potential power of Mr. Munsey is frightful. He is worse than Carranza, worse than the former Czar. He should be stopped—or merged.

The Morning Telegraph registers a complaint via Baird Leonard's column:

Many of us like to believe that the world is growing better. But it is difficult to do so in the light of modern musical criticism. The Tribune devoted over a column to the history of "Norma" and the glory of past performers in its title role. Three paragraphs sufficed for its unflattering account of the Chicago Company's production on the previous evening.

Comparisons in art are just as odious as comparisons in anything else. I think the newspapers should make a rule forbidding their critics to go back more than fifteen years in making them. Distance lends enchantment, and I have a sneaking suspicion that Lilli Lehmann didn't sing nearly so well as some of our critical academicians are inclined to think she did.

Reminiscences and comparisons are the stock in trade of old critics—and they must make them or not be true to themselves. Lilli Lehmann was a great artist and had great moments but she also fell by the wayside occasionally and sang out of tune. It must never be forgotten that she was one of the first to sing and act Wagner here, and as the "Ring" operas were a novelty in New York then and the critics who now are in their anecdotal age were young men at that time, their impressions were more keen and their enthusiasms ran higher. As a matter of fact, Lillian Nordica was every bit as good a Brunhilde and Isolde as Lilli Lehmann, and Milka Ternina came in their class also. Up to three years ago the Metropolitan had a marvelously effective Wagnerian soprano, vocally and histrionically, and her name was Melanie Kurt.

Clarence Lucas advises from London that he could not get into Albert Hall to hear "The Messiah" because every seat was sold. Anything that ever wins popularity in England must expect to retain it through eternity.

Young E. Allison, the brilliant pen picador of the Louisville Courier-Journal, quotes our recent question, "Have you seen Geraldine Farrar in 'Zaza'?" and answers thereto: "Well, yes, that is, a great deal of her."

An unnamed correspondent opines: "Regarding Paderewski's return to the piano, I would like to remark that while Aaron's rod may have budded, that dried Pole never will flower again."

Recently Norma Talmadge, the movie queen, passed the Lexington Theatre and noticed the large posters announcing "Norma." Turning to her manager, who was in the car with her, she asked languidly: "What picture of mine are we showing there this week?"

The critic of the Morning Telegraph speaks of Galli-Curci as a "coloraturist," and all told, the word is a legitimate and useful one.

By the way, the famous coloraturist turns on those critics who always are calling attention to her deviations from pitch. Galli-Curci said to the MUSICAL COURIER man: "I don't understand why I am taken to task so constantly for such a slight lapse. If I deviate from pitch it is only occasionally. For instance, in 'Traviata,' I never have counted the number of notes I sing but they must be several thousand. Perhaps I do sing a half dozen of them a bit flat. Well, what of it? Why not speak of the thousands of notes I sing in strict tune? The public seems to derive great joy from

my singing and does not lessen its applause because of the few tones that are a shade off key. In the excitement of an operatic appearance any singer is likely to have slight lapses of that kind. When an artist is able to give her hearers several moments of extreme thrill and great pleasure during an opera, that fact in itself should protect her from being hauled over the coals by critics because every note during the entire performance is not scientifically perfect."

Over at Cloos's gymnasium Charles Fontaine, the tenor, makes several hits a minute with the boxing gloves, although he gets as good as he gives when he tackles Rene Devries, general representative of this refined firsided paper.

B. L. T., in the Chicago Tribune: "A Ford roadster is offered for sale under the heading 'Musical Instruments.' This may be the one used by Percy Grainger in his w. k. composition, 'The Boiler Maker's Dream.'"

We have no luck. Hardly is "Marouf" gone, when "Parsifal" looms up.

Philip Hale reminds an evil minded world that Salome was not as bad as she was painted, for she was married twice and had three sons by her second husband.

Of that other gentle soul, Cleopatra, J. G. Huneker opines frankly: "She was a tiger cat with the nymphomania complex. Woe to the luckless mortal who crossed her caprice when she was in the mood rutilant."

Henry T. Finck sent a dispatch to the Allied commission last week demanding that among the desired Austro-German culprits they include also Strauss and Schönberg, for the many harmonic atrocities committed by them.

Amy Lowell, one of the founders and present high priestess of vers libre, contributes to the New York Times a review on Charles Woodbury's "Painting and the Personal Equation," in which she quotes that author as saying: "If you should ask me of what suggestion in painting really consists I should tell you that it is the facts you state without mentioning them." Miss Lowell adds: "And this is so whether one be speaking of painting, music, or poetry." It is not so as regards music, if we may be permitted to differ from Miss Lowell. If music, like painting, were static, the mind could dwell on generalities sufficiently to fill in details for itself. There is no time, in listening correctly to music, to imagine things not expressed by the sounds themselves. All the facts in music must be stated to be heard; that is, if facts can be stated in music. It is a question which has not yet been settled, the ultra modernists being on the affirmative side and the conservatives and reactionaries on the negative. What Mr. Woodbury says of the modern revolution in painting may, however, be applied with equal truth to some of the latest manifestations in tonal endeavor: "Much of it is obvious charlatanism, some of it is honest incompetence, part of it is simple degeneracy, and the rest is valuable intention."

Were Jess Willard a contributor to this column he would write: "One of the best composers in the world is Jack Dempsey."

The great Music Week being over, along comes James Huneker and wails: "Let us have a No-Music Week, when the braying of singers, the scratching, thumping and blowing of players will stop and the tortured ears of opera and concert goers may enjoy a temporary peace. Pray Apollo for this boon." Critics, and not the public, complain that there is too much music. Critics always seem to forget that the individual music lovers attend only a small percentage of all the concerts and opera performances. Critics are the victims not only of their duties, but also of their curiosity. We have noted this phenomenon in even the most loudly complaining critics. They seem unable to stay away from any place where anything unusual is likely to happen in a musical way. No one forces the critics to go everywhere. In fact, no one forces the critics to be critics. If there were not so many concerts and operas, the munificent

pay of the critics would be less, and perhaps there would be no critics at all. In that event, in what other profession would they be complaining? However, you must not take critics' complaints seriously. They are just as unhappy in summer, when there is nothing to criticize. In the early fall just note their gleeful countenances and happy hand rubbings as they hurry to the opening affairs of the season. Critics remind us of multimillionaires, who exclaim tragically that there is no happiness in money and yet they never cease their striving to get more.

Now that booms soon will be in order for the post of President of the League of Nations, why not put forth some musical candidates and their slogans and platforms:

Gatti-Casazza: "He kept us out of Wagner."

Walter Damrosch: "I care not who makes the country's laws so long as I can deliver the program talks."

Henry T. Finck: "Give me Liszt, or give me death."

Mary Garden: "Clothes must come down."

Thomas Beecham: "Where's there's a pill there's a way."

Josef Strinsky: "Don't give up the stick."

Henry Hadley: "Hear America first."

Galli-Curci: "The higher, the fewer."

Alvin L. Schmoeger: "Tell it not in Gath; publish it not in the streets of Askelon. Advertise it in the MUSICAL COURIER."

Nilly—"Hasn't that pianist a full tone?"

Willy (despondently)—"No one has had a full tone since January 16."

And apropos, the authorities are considering changing the name of Mendelssohn's "Scotch" symphony to something less intoxicating. Any suggestions for an appropriate title?

Benjamin De Casseres protests (New York Times, February 8) against the invasion of America by a horde of European "lecturers, authors, ghost raisers, mystics, and poets." We are a nation of yokels to those visitors, so De Casseres asserts. They think we have hay in our hair. They say to themselves: "Pack up, stick any old literary or scientific thing you've got lying around into your valise. Talk Spanish, French, Russian, or bluebird English to them—they don't care. You can mumble your essay—they'll pay a war tax to listen to you. You stammer! That's of no importance. Just stand up before them and we'll get an usher to read your blurb. Be careful when you land to speak about the greatness of America, how thankful you are to them for saving your manuscripts from the Crown Prince, throw in something about being awed by the skyscrapers, the greatness of Lincoln, and what you know about Emerson. Leave the rest to us. Don't forget your photos and your rubber stamp autograph, your medals, and your clippings. And don't forget you are very poor—they are very tender-hearted over there. If they take you to their hearts, they may give you a house by public subscription."

De Casseres warns us, too, that after peace a German invasion of professors, playwrights, and poets may be expected here. What Germany lost at Versailles she will regain at Carnegie Hall. For these lecturers to gain wealth it is necessary for them only "to paint the ghost of a flea, proclaim the flatness of the earth, pipejoint the ninth dimension, arrange for an American syndicate for a series of articles on the lost gargoyles of London Bridge, write a play around Peter Stuyvesant, or play a Chopin nocturne backward before the Queen of Abyssinia." In America we say: "Go tell it to the marines." The European version reads: "Go tell it to the Americans."

At a late hour last night Herbert Johnson still was manager of the Chicago Opera.

An exchange: "A lady advertises that she has a bottle of vermouth and would like to meet a gentleman with a bottle of gin; object, cocktails."

And that leads us to move that the famous pirate song now be amended to "Yo ho, and a bottle of Bevo."

The current wages of sin, portrayed by Mary Garden, operatically, is about \$2,000 per night.

LEONARD LIEBLING.

GOOD OLD DAYS

If Hamlet came back to earth today he might have better cause now than he once had to curse the world for being out of joint. His trouble was a small affair beside the Russian insanity which befuddles some of our working men and makes them believe that little labor and much pay are the panacea for all the ills Hamlet felt called on to set right. This social unrest and labor trouble all over the world cannot but affect our musical welfare. Well may we sigh for the good old days, as they are lovingly called a long time after they have passed. Some day the year 1920 will be enshrined among the good old days, perhaps though to us who live in it this year seems anything but kind.

Six hundred years ago the early English poet, Robert de Brunne, wrote a poem on music and the charm it had for the bishop of Lincoln. This is how the language of England was written in those good old days:

Y shall gow telle as y have herde
Of the bysshope Saynt Roberde
Hys to—name ya frostest
Of Lynkolne so sayeth the gest.
He loved moche to here the harpe,
For mannys wythe hyt makyth sharpe.
Next hys chaumber, besyde hys stody,
Hys harpers chaumber was fast therby.
Many tymes by nightys and dayys,
He had solace of notes and layys.
One askede hym onys resun why
He hadde delyte in mynstrals?
He answered hym on this manere
Why he helde the harper so dere—
The vertu of the harpe, thurgh skylle and rygt,
Wyl destroye the fendes mygt;
And to the croys by gode skylle
Ys the harpe leykened weyle.
Tharefor, gode men ge shul here
When ge any glemen here,
To wurschep gode at goure powere,
As Davyde seyth yn Sautere.

In the good old days of Robert Grossetete a harper was the most popular sort of high class music maker. It is all very well for the poet to tell us that the bishop "loved much to hear the harp because it sharpens a man's understanding." We know perfectly well that there were those complainers then as now who sighed for the good old days long before their time. They wanted the harp of David probably.

We think the most astonished person in the world would be the old bishop of Lincoln himself if he could hear a modern harp played by a concert soloist. He possibly would object to the chromatic harmonies, or discords, as he would call them. And if Saul could have heard the harper to the bishop of Lincoln he would have exclaimed: "Give me that natural and beautiful music which David played for me that day I tried to stick him with my spear."

In the good old days of Robert Grossetete the nobles lived in immensely strong Norman castles surrounded by moats. They dared not venture out unarmed and in companies for fear of robbers and highwaymen. They wore armor and carried swords as a common protection during an afternoon's stroll. No doubt the good old days were romantic and picturesque, much like central Russia today, but on the whole we think the present times have certain attractions of their own.

NUTSHELL HISTORY

If we could stroll with Jaques in the forest of Arden, where Shakespeare's "As You Like It" unfolds itself, and near Amiens sing his ditty beginning "Under the Greenwood Tree," what sarcasm would not the melancholy Jaques have vented when we foretold him of an age more than three hundred years later wherein theatrical entertainments had become so strangely altered that, instead of a song being introduced in a play as a pleasing diversion, the songs had succeeded in becoming of more importance than the play, and the accompaniment had become of more importance than the songs?

Such, in a nutshell, is the history of opera. During these three centuries opera has passed through various phases of style and form. At one period the end and aim of operatic composers was to give the singers of florid passages plenty of opportunity of showing how nearly they could rival a flutist. That kind of opera is dead because it was false. At one time the spectacular was all the rage. Freschi's "Berenice," which was produced in 1680, required sixty-two horses, two lions, and two elephants on the stage, in addition to the 400 human beings! Evolution has placed the menagerie in Bronx Park, the singers on the stage, and the "400" in the boxes of the Diamond Circle.

At one time the ballet was an indispensable, if not the most important feature of the Paris operatic

performances. That, too, is practically dead, though a ballet now and then dances its way to a temporary popularity.

Sometimes the play is considered the all-important part, at another period the music alone is considered of paramount importance. Today it is not to be denied that experiments in harmony and orchestration occupy far too much of the composer's attention. But sooner or later composer's must awake to the fact that success in operatic work depends not on leading themes, not on orchestration, not on declamatory recitative, or dramatic truth, or the play, or fine acting, but on the honest, uninterrupted singing of good music, which music depends for its effect on the voices and not on the orchestra.

MADNESS AND MUSIC

In the Literary Digest for June 14 is to be found an article called "Madness and Music," which is a review of an article recently published in The New Music Review. According to the Literary Digest, The New Music Review said:

The first chapters of the former work treat with rare intelligence of certain esthetical subjects. Especially interesting is the study of "Amusie," constitutional or temporary inability to enjoy, much less understand music. Many pages are devoted to the mental condition of musicians. Dagonet, Moreau de Tours, Séguin had already remarked the musical dispositions shown by certain idiots. Moreau de Tours studied a hopeless idiot who suddenly developed uncommon proficiency as a drummer. The observer might have thought of Thomas Haywood's lines:

Fear and amazement beat upon my heart,
Even as a madman beats upon a drum.

Lombroso found that among musicians were many mentally deranged. He named Mozart, Schumann, Beethoven, Pergolesi, Donizetti, Handel, Dussek, Hoffmann, Gluck, Petrella. These and other cases are considered by Dupré and Nathan.

Handel, it is true, had a violent temper, but, dying, when seventy-two years old, he had shown no symptoms, of epilepsy, alcoholism, madness. Where in the world did Lombroso find material for his statements? Handel had enemies, bitter enemies in London. No one of them ever charged him with madness or drunkenness. Gluck was a singularly sane person. Lombroso says that he died from drinking too much brandy. As a matter of fact, he had had a stroke. He was forbidden the use of alcohol. Visitors lunched with him one day, three years after his first attack. He offered them coffee and liqueurs. He foolishly drank a glass, begging his guests not to tell his wife. About half an hour later he had a third apoplectic attack, from which he died. The attack was not necessarily due to the one glass. Was Mozart insane because he thought Salieri had poisoned him? Lombroso says he was perturbed in mind. Why not? He was wretchedly poor; he had little encouragement at court; the visit of the stranger who wished a Requiem depressed him. Who has escaped? Even Berlioz and Wagner have been the subject of pseudoalienists' investigations.

We are not as much concerned with the "musical dispositions shown by certain idiots" as we are with the idiotic dispositions shown by certain musicians. Lombroso and Nordau are always interesting notwithstanding the extremes to which they go with their mental maladies. Much of the mental derangement they write about is not at all serious. A doctor might just as well describe Shakespeare and Mark Twain as physically defective on account of baldness, gold filled teeth, or corns. Lombroso apparently did his best to prove that madness and music are related by putting Hoffmann and Petrella in the same list with Mozart, Schumann, Beethoven, Handel and Gluck. We commend The New Music Review for disagreeing with Lombroso, but we are sorry that the writer who studied the subject to reply to Lombroso had not been more careful in looking up his dates. If Handel was born in 1685 and died in 1759 he could hardly have been seventy-two.

Burton, that prince of humorists, has much to say about the madness of musicians in his "Anatomy of Melancholy." Musicians who are not mad are rigidly excluded from his volume. And no one ever takes old Burton seriously. He lived at a time when the knowledge of nervous diseases was very small.

Krafft-Ebing, whose "Psychopathia Sexualis" is a serious and scientific volume published for doctors and not accessible to the general public, describes the peculiarities of many neurotic patients. Frequently they had strong likings for painting or music. Sometimes they had no taste for any art at all. There is nothing in the entire volume to show that madness and music are in any way related. A musician who has the misfortune of being neurotic is seriously handicapped in competition with musicians who are free from hereditary taint.

EQUALITY AND JUSTICE

When is the artist accompanist going to be recognized as an artist? In all matters artistic, the public has to be led. It cannot analyze and judge the merits of the two performers on the platform, and it showers all its applause on the one who comes out to receive it. The violinist or the vocalist, whose success is, of course, impossible without a good accompanist, is only too prone to take the entire credit of a triumph to himself and to put the entire blame of a failure on the accompanist. When the soloist leads out the accompanist to share in the applause the audience usually looks on the act as a gracious condescension and adds another round of applause for the artist who has enough of the democratic spirit to stoop from his regal altitudes and fraternize with a plebeian accompanist. If the accompanist came out alone to take the first applause the audience would gasp in amazement and make audible remarks about conceit and arrogance. Nine times out of ten, however, the accompanist at a song recital is by far the better musician of the two performers. He is expected to read at sight the very complicated piano part of a song which has a simple melody within a range of ten notes but which the singer often cannot read unaided. He has to play his part through many times to help the singer learn the vocal phrases. He is often called on to transpose at the piano an accompaniment which the singer could rarely learn to do slowly on paper with six months' study. He supplies the rhythms which give life or kill. He must have the sympathetic understanding to regulate the emotional intensity of the piano part which accompanies the words and vocal melodies. He must do much traveling back and forth from rehearsals. Frequently his judgment is required in putting the program together. In addition he must be content with little or no recognition at the concert, and, finally, he must be rewarded with a very modest fee. The average singer would drop dead with heart failure if the accompanist demanded half the proceeds. The solo performer, in fact seems to consider the concert platform as his exclusive domain and he takes for granted his right to lead onto the stage any composer who has so humbled himself as to play the accompaniment of his own song. This, of course, is the humorous aspect of the question.

The average listener, however, hears a voice or a violin which pleases him and he applauds it. In an unthinking way he considers the piano and the man at it as part of the accessories of the concert room, together with the cushioned seat, the electric light, and the hot air from the radiators. He would be surprised to learn that the accompanist is full, as great an artist as the soloist, that his general knowledge is wider, and his duties more onerous.

Is it any wonder then that really fine accompanists are rare? There is no reward for them either in fame or fortune. The capable man gives up accompanying as soon as he can find employment where his work is brought directly to the notice of the public or where the pay is more in accordance with the skill required.

THE MUSICAL COURIER has frequently championed the accompanist and his high art, as our readers well know. We gladly acknowledge, however, that our attention was called again to this matter by a recent article in the Daily Telegraph, London, from the pen of Landon Ronald. That eminent musician, who is a composer and conductor himself, as well as the principal of the Guildhall School of Music, says: "For me, a great accompanist will always be a great artist, and as such, deserves exactly the same recognition as other great artists receive at the hands of their audience."

It seems to me the duty of all singers and instrumentalists who give recitals, and who owe so great a debt to their accompanist, to insist that he should duly bow his acknowledgment and share the applause. This, at all events, would bring home to the public the important role that an accompanist plays."

Not for one moment do we mean to imply that soloists who require accompanists are unfair in spirit or have any intention of slighting or being unjust to their accompanying artists. It is their education which is at fault. They fail to recognize what their debt to the accompanist is. It is our duty as writers who have had much experience as active musicians to call attention of our readers to a glaring injustice. Is it necessary for us to add that we require the services of no accompanist ourselves and believe ourselves to be entirely unprejudiced?

IMPRESSIONS OF ORNSTEIN MUSIC

Leo Ornstein, as pianist-composer, and the superb cellist, Hans Kindler of the Philadelphia Orchestra, were heard recently in Ornstein's entire first sonata and the first movement from his new third sonata for piano and cello. The audience was only a group of some few dozens of musical and literary friends. Among them was one whose custom it is to write down his various impressions while the work is in course of performance.

These performance notes doubtless have but little music-technical value, yet in any consideration of music which is so highly impressionistic and complex as Ornstein's, a series of such impressions may be exactly in place, thereby helping others to suspect something of the musical aroma that the works give out.

The notes on the first sonata are as follows: First movement—There is grace and there is lyric feeling in it. Evident refinement of mood, and rhythmic patterns are attractive. At least this general playing plan is individual. It builds beautifully for a long time. Finally, at close, one feels there may be a general phrase relation to the Slavonic or the Hebraic.

Slow movement—Once more in intense mood, although so softly played by the artists. Is it a tolling manner of the piano, or half harp-like? Again, as it wells up it is East European, possibly leaning toward the Hebraic. A long period of great agitation in a very impressive playing manner.

Scherzo—Of necessity this does not seem so strange in rhythm. A little mystery melody in the middle of the movement—half chant rather than melody. Back to the first material, the piano plays as before in a spritlike, half harp-sweep, very softly.

Finale—Highly individual solo cellist part again, the piano in full-chord sweeps. As ever, there is much grace in the main phrase pattern. The cello plays ecstatically, very high tones, piano always rippling busily. Lovely half *giocoso*, new material, ecstatic cantabile again briefly. A generally rhapsodic manner for the last part, only with substantial enough to hold dignity for it. The sonata required twenty-six minutes for rendition.

The notes on the movement of the third sonata are as follows:

Rather a majestic cello theme over the piano, in full rippling, as often heard in the other sonata. Then the piano in a lovely small material against the mood maintained by the cello's hesitating phrase. Very fine again. Now one begins to feel the general Hebraic or East European manner, all in much grace. Particularly, the cello now in the downward leading sighing. Now a very original little theme, rhythmic and attractive, short, then to the former ecstatic manner. Again one is feeling the Hebraic phrase manner decidedly. Gets to grand playing manner in the main material. Always and again the main melodic way for the cello, over the immense arpeggio rippling by the piano. They play wonderfully. They close, sighing out the main material for a long time.

In further consideration of the above, one may leave to the musical theorists all problems as to how many of the "clustered" notes are absorbed in over tones, and how many are, or are not, legitimately in place for the uses of musical impressionism.

IF

If most of the students of music were boys instead of girls, and if the greater part of all concert audiences was male rather than female, and if most of the music was bought by men and not women, and if ladies did not take as much interest in the art as their brother and husbands took, how different our concert programs would be. Concert givers must please the ladies. Consequently if a work, no matter how great, does not draw the women into the concert hall it will not be given very often. The producers cannot afford to pay the expenses of great works which do not bring money to the till. If the ladies flocked to organ recitals of Bach, how pleased the organists would be to drop their cavatinas, meditations, romances, berceuses, reveries, twilights, nocturnes, and such dreamy, sentimental, gentle music. If the men turned out in force to sonata recitals how quickly the pianists would banish their mazurkas, caprices, concert pieces, rhapsodies, paraphrases, barcarolles. In fact, we might almost venture to say that if things were different they would not be the same. But as things are what they are the only way to success lies in winning the favor of the majority. We are governed by the expressed will of the

majority, and no one has yet found a better way to govern a country than to let the majority direct it. In music we must accept the same rule. If the ladies dominate in the concert room why should they not have the right to rule the program? If they will listen to Schubert's "Unfinished" symphony and not to Brahms' E minor, then by all the rules of the majority, Schubert is to have preference over Brahms. It is all very well to regret that Schuman is too often neglected for Chopin by the pianists, but if the pianists got the same rapt attention and enthusiastic applause for Schumann as for Chopin they would play more Schumann. The will of the majority is for Chopin. If those who resent the trend of modern programs will hit on some means of making men fill the concert rooms no doubt the character of the programs will change.

SPALDING'S TRIBUTE TO FRANCE

Frederic MacMonnies, an American sculptor, is at work on the model of a monument which is to be "America's Gift to France" to commemorate the memorable Battle of the Marne, in September, 1914. The \$250,000 needed for the erection of this monument is to be collected the last week in March by public subscription throughout the United States, and the plan is to have as many small contributions as possible in order that it may be truly a national gift, just as Bartholdi's Statue of Liberty is a French national gift to the American people. Albert Spalding, that splendid American violinist and patriot who served his country so unselfishly during the war, has manifested deep interest in the movement for the erection of such a monument. As Mr. Spalding states in the appended open letter which he has written, the whole world owes the deepest gratitude to the French people for the splendid spirit which they displayed in checking the German hordes at the Marne, and it is only fitting and proper, in his opinion, that the great American Democracy should express this gratitude in tangible form:

"The Battle of the Marne." Those five words find an echo in every true American's heart which no outward expression can adequately satisfy. And with the coming of each new September we feel a new thrill, and find a new significance in France's supreme achievement. It is fitting that as an expression of our gratitude that our country should erect a monument to this great event, but in doing so we shall rather be thinking of France's gift to the world and to mankind rather than of America's gift to France.

Last Sunday's Evening Telegram had an article about wireless telephony. The reporter listened to a phonograph playing over the wireless and pats himself on the back with the remark that it was the first time that wireless telephony had ever been written up in the papers after a personal interview with it. We must insist once more upon our prior literary rights in wireless telephony. In the MUSICAL COURIER of January 4, 1917—over three years ago—we described our sensations in listening through the apparatus of a friend on West Seventy-second street to a phonograph that was being played at the DeForest Laboratory, 'way uptown near High Bridge, and also to the voice of the gentleman who was running the phonograph, which we heard with as much distinctness as over an ordinary phone.

Following the announcement that Minnesota's famous Lutheran Choir of St. Olaf's College will be heard in New York this season comes the news that a faculty member of Oberlin Conservatory will be heard here in violin recital February 20. The Oberlin Glee Club tours of late years have occasionally carried skilled young violinists trained at the conservatory by Charlotte Williams. Now Mrs. Williams herself reenters the concert field, and will earn added respect for this western institution, which has proved its usefulness through many years. The artist, an original product of Oberlin, not only earned European reputation as a violinist but has also attracted attention with her beautiful playing of Beethoven and Mendelssohn concertos for piano.

According to word received by New York friends of the composer, the gifted Pole, Karol Szymanowski, has been for a year and a half in a Bolshevik prison at Elizabetgrad, Russia. Meantime his friend, the accomplished Polish violinist, Paul Kochanski, is the Bolshevik music commissioner for the city of Petrograd and director of the former Imperial Conservatory. Szymanowski's list of works already includes four symphonies and an opera entitled "Hagith," which has not yet been produced.

I SEE THAT—

The National Association of Music Merchants will set aside \$250,000 as a nucleus for a National Conservatory of Music.

Daniel Frohman was the first manager to subscribe to the Oscar Hammerstein Memorial Fund.

A recital by Godowsky, Ornstein, Levitzki, Molseiwitsch and Rubinstein was a feature of Music Week.

Materlinck has signed a contract to write one story a year for the Goldwyn film corporation.

Claudia Muzio is one of the few foreign artists who have effected a mastery of the English language.

Paderewski vowed never to play in public again because of Lloyd George's refusal to help Poland.

Max Smith is authority for the statement that Toscanini will be in this country next season.

Caruso is highly in favor of a National Conservatory of Music for America.

Mortimer Wilson probably holds the record for the number of compositions written within six months.

The Tuesday Musical Club of Pittsburgh offers a \$200 prize for a composition for women's voices.

Frieda Hempel sang beautifully at her annual New York recital on February 3.

Martha Baird will be the piano soloist with the Boston Symphony Orchestra today.

Mrs. Pasquale Amato is one of the emergency nurses at Gouverneur Hospital helping to fight the "flu."

Bonci was given a tremendously enthusiastic reception at his first appearance here with the Chicago Opera.

Marie Zendt is back in New York again.

Eleanor McClellan's book, "Voice Education," is being published by Harper & Brothers.

Henry T. Finck believes Rosa Raisa to be the greatest opera singer of the day next to Caruso.

George B. Selby, of Louisville, Ky., was struck by a street car and killed on February 1.

Alice Nielsen will arrive in New York in a day or two from an extensive Western trip.

Tamaki Miura sails for Europe on February 27, where she will sing in opera in Italy and France.

Henry R. Hoyt now is a member of the board of directors of the Metropolitan Opera and Real Estate Company.

Kathryn Lee's first all-American concert invokes the aid of the Elkady Trio and seven American composers.

Wagner's "Parsifal" in English will be given at the Metropolitan on the afternoon of February 19.

Hazel Moore was encored three times when she appeared in joint recital with Arthur Middleton in Omaha.

Stracciari's New Orleans concert was advertised by dropping pamphlets from an airplane.

Melvina Passmore has declined a thirty-five weeks' engagement with the Boston Opera Company.

Sue Harvard, Rosa Raisa and Jacques Thibaud have been engaged for the Syracuse Music Festival next May.

Caruso has subscribed 3,000,000 lire to the new Italian loan.

As a Lincoln memorial, the Philharmonic will play Goldmark's "Gettysburg Requiem" at its concert tonight.

5,000 attended the free performance of opera given by the National Opera Club last Friday.

A music school settlement has been organized in Rochester as a tribute to the late David Hochstein.

Despite the heavy snow storms New York's Music Week was a huge success.

"Falstaff" was sung here for the first time in ten years by the Chicago Opera last Friday.

Motel Falco, French singer, opens her American tour in New York on March 16.

Mariska Aldrich Davis has been declared bankrupt.

Marcella Craft and Alice Gentle are guest artists for the San Carlo's present season in San Francisco.

Robert Braine has just opened a piano studio at 100 West 110th street.

Maggie Teyte will soon return to England.

Katharine Goodson gives a recital in Aeolian Hall next Monday evening; she has not been heard in America since 1916.

Count and Countess DuBuat gave a reception for Claude Gotthelf on February 1.

The Monto Carlo opera season opened brilliantly on February 7.

Hanna Brocks-Oetteking will give a recital at Carnegie Chamber Music Hall on Saturday evening, February 21.

A bill has been introduced in the New York State legislature for the incorporation of the Juilliard Musical Foundation.

Mary Garden is on a southern concert tour of ten days. The Hammerstein Memorial Association has been tendered the free use of the Metropolitan Opera House on March 30.

Guimar Novaes will be the soloist at the next pair of New Symphony Orchestra concerts.

Josef Bonnett will give free organ recitals in St. Thomas' Church on February 19 and 23.

The New York Symphony Society announces two prizes of \$1,000 and \$500 for a symphonic work for orchestra. Owing to the illness of Galli-Curci no concert was held at the Hippodrome last Sunday evening.

The interests of 410 Chicago theaters were merged into the Allied Amusements Association of Chicago.

Lydia Lipkowska, the Russian opera singer, arrived here on the S. S. Adriatic.

John Hand has been elected an honorary member of the Apollo Club of Salem, Ore.

Sammy Kramar appears to be another child genius of the violin.

Mrs. R. G. Cole will be the president of the Chicago Society of American Musicians for the ensuing year.



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MASON & HAMLIN PIANO

Mr. Bauer's New York Recital Always An Event of Exceptional Interest

"A PIANO recital by Mr. Harold Bauer is expected by those who know his art and his artistic ideals to be an **occasion of special interest**, and this expectation was amply fulfilled by the one he gave yesterday afternoon in Aeolian Hall. He gave an unconventional program in a manner that was unconventional in being, in most respects, the antithesis of a virtuoso's performance. He played Bach's toccata in D minor as translated by Mr. Arthur Whiting. Mr. Bauer himself went a long way toward supplying the varied quality of harpsichord tone by his remarkable skill—it never seemed more remarkable than in his performance of this piece—in coloring and changing the quality of the piano tone by his variety of touch and his use of the pedals. In these respects his playing of it was noteworthy; but even more so was the romantic and deeply poetical expression he gave to the four movements of which it is composed, comprising movements of free fantasia and of fugato, of which the most beautiful is the adagio in the middle, with the persistent use and eloquent development of a pleading phrase."—*New York Times*, January 18, 1920.

"Harold Bauer invited a double measure of gratitude from the lovers of pianoforte music at his recital in Aeolian Hall yesterday afternoon for his **exquisite playing**, in the first place, and for the interesting list of pieces and the effective manner in which he arranged them for the sake of contrast, in the second place. He gave a double measure of enjoyment."—*New York Tribune*, January 18, 1920.

"Harold Bauer gave another piano recital yesterday and, as usual, there was an **audience on the stage as well as in the regular seats**. There is something very friendly about a Harold Bauer audience. It applauds unceasingly between groups, so that there is generally no time for the soloist to rest. Mr. Bauer is not a cold player, but a well balanced artist who plays with a frank directness that appeals to lovers of straightforward playing."—*New York Herald*, January 18, 1920.

"One knows of more ingratiating pregnant art at the present time than that of Harold Bauer. His playing of music for the piano on Saturday afternoon in Aeolian Hall once more aroused this among much other reflection. His playing, indeed, is itself reflective and stimulates reflection. How much, or how little else, in all the variously quantitative presentation of music that goes on in a New York season, holds this quality, this potentiality? The thing may well be, in some important sort, a measure of values. Impression and reflection become indissolubly welded in after-consideration of Mr. Bauer's recitals—and the matter becomes memorable, a criterion set up and held firmly in the back of the mind, a keen record of beauty exquisitely revealed and so treasured."—*New York Journal*, January 19, 1920.

"An event of exceptional interest occurred in Aeolian Hall on Saturday when Harold Bauer, in his very best vein, delighted a high-class audience with Bach's toccata in D minor as adapted to the grand piano by Arthur Whiting. Schumann's fantasy in C, specimens of Schubert's exquisite 'Ländler' and other good things."—*New York Evening Post*, January 19, 1920.

Mr. Thibaud's Art and Personality Again Acknowledged by Press

"MR. THIBAUD played Beethoven's Romance in F, a work not unfamiliar to most in the audience, with **great purity and dignity** of style and a remarkable warmth of feeling."—*New York Times*, November 5, 1919.

"Within the large scope of **Carnegie Hall** Jacques Thibaud, the violinist, gave his first **city recital** of the season yesterday afternoon. In his playing **aestheticism predominated** as it always has. He has the exquisite faculty of making Bach sound like Kreisler, and Kreisler like Thibaud. His flame burns purely, and from a sacred lamp."—*New York Sun*, December 17, 1919.

"The program of Mr. Thibaud's recital began with Lalo's F major concerto. It is natural that the man who can play Lalo's 'Symphonie Espagnole' a little better than any one else—unless possibly Ysaye—should shine in the F major concerto. The andante displayed Mr. Thibaud's tone in all its warmth and smoothness, and also **the peculiar elegance of his style**. The finale had his characteristic zest and brilliance."—*New York Globe*, December 17, 1919.

"Jacques Thibaud is **one of the greatest violinists** now before the public. Seldom, indeed, has a Carnegie Hall audience heard violin playing so flawless from every possible point of view, and at the same time so inspired and inspiring."—*New York Evening Post*, December 17, 1919.

"The **overwhelming applause** which Thibaud received upon his entrance on the stage and which persisted after his concluding number with unabated vigor until the orchestra, joining in, gave him a fanfare, was a personal expression quite as much as an appreciation of his exquisite art, for Thibaud is not only a rare artist, but a French patriot as well. His performance was marked by the same finish, the same refinement and sound musicianship which are characteristic of him."—*Cincinnati Commercial Tribune*, November 23, 1918.

"Thibaud stands firmly placed among **the front ranks of truly noteworthy violinists**. Perhaps none can boast of a more **beautiful tone**, which is as pure and flawless as the voice of some bird in the forest. He has all that possibly could be required in the way of technic, with an elegance of style and finish of execution that but few acquire, all heightened in effect by a dignified and ingratiating personality."—*Philadelphia Evening Bulletin*, January 18, 1919.

"His playing served to display once more the outstanding characteristics of this Frenchman's attitude toward the violin—studied elegance of style, the feeling for nuance, the sure tracing of the musical outline, that make him **one of the aristocrats of art**."—*Chicago Herald-Examiner*, January 31, 1919.

"Mr. Thibaud gave what was in the estimation of the writer by far the greatest performance of a solo violinist heard this season. He has the purest emotional force, tempered by the high intellectuality of a great artist. Mr. Thibaud's tone is not surpassed for **warmth and nobility**, nor do we know of a violinist, who unites so impressively the fire of the virtuoso and an inalienable sense of esthetic values. He gave one of the memorable performances in the history of late seasons in Symphony Hall."—*Boston Post*, April 5, 1919.



Marcia Stein

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NEW YORK CONCERT ANNOUNCEMENTS

Thursday, February 12

New York Symphony Orchestra—Mischa Elman, soloist. Afternoon. Carnegie Hall.
Philharmonic Society of New York. Evening. Carnegie Hall.
Phillip Gordon. Piano recital. Afternoon. Aeolian Hall.
Max Gegna. Cello recital. Evening. Aeolian Hall.

Friday, February 13

Commodore Evening Musicales—Galli-Curci, Rubinstein and Storr, soloists. Evening. Hotel Commodore.
Philharmonic Society of New York. Afternoon. Carnegie Hall.
Fannie Bloomfield-Zeisler. Piano recital. Evening. Carnegie Hall.

Saturday, February 14

Barrere Ensemble. Afternoon. Aeolian Hall.
Albert Spalding. Violin recital. Afternoon. Carnegie Hall.
Sasha Votichenko with Russian Symphony Orchestra. Evening. Aeolian Hall.
Guionar Novaes. Piano recital. Afternoon. Aeolian Hall.
Nina Tarasova. Song recital. Evening. Carnegie Hall.

Sunday, February 15

New York Symphony Orchestra—Louis Letellier and Pierre Mathieu, soloists. Afternoon. Aeolian Hall.
Philharmonic Society of New York—Max Rosen, soloist. Afternoon. Carnegie Hall.
Leo Duran. Song recital. Evening. Theater Parisien.
Yvette Guilbert. Song recital. Evening. Maxine Elliott Theater.
Sara Fuller. Song recital. Afternoon. Princess Theater.

Monday, February 16

Katherine Goodson. Piano recital. Evening. Aeolian Hall.
John Charles Thomas. Song recital. Afternoon. Aeolian Hall.
Maggie Teyte. Song recital. Afternoon. Carnegie Hall.

Tuesday, February 17

Beethoven Association—Flonzaley Quartet and Fannie Bloomfield-Zeisler, soloists. Evening. Aeolian Hall.
Adelaide Fischer. Song recital. Afternoon. Little Theater.
Katherine Lee. Song recital. Evening. Sixty-third Street Music Hall.
Clotilde and Alexander Sakharoff and New Symphony

Orchestra. Evening. Metropolitan Opera House.
Louis Shenk. Song recital. Afternoon. Aeolian Hall.
Alfred Cortot and the New York Symphony Orchestra. Evening. Carnegie Hall.

Wednesday, February 18

Joseph Lhevinne. Piano recital. Afternoon. Carnegie Hall.
Winifred Lugin Fahey. Song recital. Afternoon. Aeolian Hall.

Thursday, February 19

Alfred Cortot and the New York Symphony Orchestra. Afternoon. Carnegie Hall.
Gena Fonariova. Song recital. Afternoon. Aeolian Hall.
Beatrice Martin. Song recital. Evening. Aeolian Hall.

National Opera Club Gives Grand Opera

For the first time in a decade grand opera again was heard in the Manhattan Opera House (Hammerstein's), February 6, when the club founded and presided over by Katharine Evans, Baroness Von Klenner, in honor of New York's Music Week, produced operatic scenes. This is what happened:

Baroness Von Klenner: "Mr. Chairman, as far as I know your plans do not include any opera performance during Music Week."

Chairman speaking: "Correct."

"Well, you certainly should give grand opera."

"We have no company, no chorus, no orchestra, no theater."

"Bosh! I can provide the entire outfit."

"H'm... h'm... pardon me, but it's impossible."

"Impossible? For the National Opera Club nothing is impossible."

"Well, call me up later."

An hour later Mme. Von Klenner said to the doubting chairman, "Well, I have secured casts for three opera acts, chorus, orchestra, two conductors, and, through our vice-president, Mrs. Oscar Hammerstein, the Manhattan Opera House for February 6, so advertise it as the gift to New York of the National Opera Club of America."

Chairman: "Well, you're a wonder."

Accordingly, the Manhattan was filled to overflowing at the matinee performance, February 6, with Mme. Von Klenner occupying a box, one of her companions being Mrs. Hammerstein. Conductor Fiqué directed the "William Tell" overture with fine results at the outset, followed by the Mad Scene from "Lucia," Grace Hoffman having taken the name-part at the last moment owing to de Pasquali's illness. Her pleasing appearance, allied with good singing, brought her fine applause. Her high E flat at the close was notably clear. Raimondo was sung by a capable singer, Signor Gravina, and the National Opera Club's own chorus provided background of singing and acting, Conductor Fiqué guiding things with expertness.

The Nile Scene from "Aida" followed, Mme. DeVere-Sapio winning honor, beautiful high A's and C's standing forth, and her acting was superb. Orrin Bastedo again won honors, as at the January 22 performance in the Waldorf-Astoria Hotel ballroom, his fine voice and digni-

fied acting as Amonasro being conspicuously marked. There was sonority and expression in his interpretation. Amneris was sung by Anna Bosetti, a very capable young singer. Signor Dorriani as Rhadames showed fine and fervent voice, perfectly capable of the part, and Mr. Gravina sang the role of the father well. Mr. Sapio conducted this, as he did the following, Act II, from "Carmen," with that routined clearness which delights those who sing under his baton.

"Carmen" brought a cast consisting of Carmen Pascova, Messrs. Dorriani, Gravina and Beck in principal parts, and this delighted the very large assemblage of opera-lovers. The dramatic voice of Pascova dominated the act. Emma Borniglia, Anna Haase, Pietro Audisio and A. D'Angelo sang the lesser parts; these singers had been "loaned" by Gatti-Casazza for the occasion.

Mildred Holland was stage director; she preceded the opening by announcements relating to the club. A sign 20 x 30 feet outside the opera house, "National Opera Club Performance," looked quite like old times! During an intermission the club's ushers went about gathering slips filled in by the audience regarding membership, etc. President Von Klenner gave a ten-minute talk on the mission, past and present, of the club, full of wit and good sense, and only the exigencies of space prevent printing her many-sided speech, which was roundly applauded, and must have helped membership matters in the club immensely.

Philharmonic's Lincoln Memorial Program

As a Lincoln's Birthday Memorial, the Philadelphia Orchestra will play the "Gettysburg Requiem" of the American composer, Rubin Goldmark, at its concert in Carnegie Hall tonight, February 12. The remaining numbers chosen by Josef Stransky for this performance include selections from "Lohengrin," "Tristan and Isolde" and "Tannhäuser." "The New World" symphony of Dvorak will receive its first Philharmonic performance this season in New York when it is played at the society's concert of Friday afternoon, February 13. The overture to "The Flying Dutchman," "Siegfried Idyll," "Wotan's Farewell" and Magic Fire scene from "The Valkyrie," "Dreams" and "The Ride of the Valkyries" will make up the second half of the program. An all-Tschaikowsky program, in which Max Rosen will appear as assisting artist, will be featured at the Philharmonic concerts in Carnegie Hall next Sunday afternoon, February 15.

John Warren Erb Artists' Activities

Several artist pupils of John Warren Erb have recently appeared in recitals. Maude de Voe, in Springfield, Mass., and Stamford, Conn., featured "Swans" by A. Walter Kramer and "Love's Lullaby," by Augusta E. Stetson. At Aeolian Hall, New York, with the Singers' Club (G. Warring Stebbins, conductor), another pupil, Ralph Grosvenor, tenor, sang a group which included his own setting of "Ye Who Have Faith," a poem found on a Belgian soldier at the front. This number was well received by the audience. Steel Jamison, tenor, has been substituting for Paul Althouse at the Collegiate Church, during the Metropolitan tenor's absence.

The New York Tribune says:

"A Masterful Musical Personality

ONE OF THE FINEST WOMEN PIANISTS OF THE PRESENT DAY



Photo by Illustrated News

One of the most enjoyable piano recitals that the present season has as yet brought forth."

AURORE LACROIX

IN FIVE AEOLIAN HALL, NEW YORK, RECITALS
WITHIN A YEAR AND THREE MONTHS.

An afternoon of fine delight.—*New York Evening Sun.*

Miss LaCroix has in two seasons reached a high level of accomplishment. We are inclined to rank Miss LaCroix among the three or four best of the younger pianists.—Wm. B. Murray, *Brooklyn Daily Eagle.*

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Excerpts from the Daily Press After the New York Recital of

ETHEL FRANK

"A dewy freshness and sparkle about her art that makes you wish to hear her more often. She has the combination of gifts that makes her a singer of the first rank."—*Evening Mail*.

"Her voice is of delightful quality, and she employs it with intelligent skill and finesse."—*Morning World*.

"Proved herself an artist not of great promise only, but of great ability also."—*Christian Science Monitor*.

All the cobwebs in music-surfeited souls were swept away yesterday afternoon, when a young woman with a radiant personality and a golden voice sang in Aeolian Hall.

That the audience listened with increasing interest to thirteen songs in French was not so much a tribute to the songs (though they were well chosen), but to Ethel Frank's rare gift of making effective every subtlety of poetry and music.

There was a dewy freshness and sparkle about Miss Frank's art that makes you wish to hear her more often. She has the combination of gifts that makes her a singer of the first rank.—*New York Evening Mail*.

A program of songs out of the ordinary and a young singer of more than average quality was the combination yesterday afternoon at Aeolian Hall.

Her voice was uniform in timbre and fluently produced.—*New York Tribune*.

The singer's solo contributions to the concert were extremely well sung. Among the composers were Rimsky-Korsakoff, Turina, Moussorgsky, Mouret, Scarlatti, Handel, Erlanger, Cooke, Graeff, Wade, Wollett, Delage, Widor, Bruneau and Lacroix, a formidable excursion both as to numbers and difficulties.—*The Morning Telegraph*.

She has a voice of most agreeable quality, admirably trained.—*New York Evening Post*.

Ethel Frank won a "first" audience yesterday in Aeolian Hall as few newcomers do in a season. It must be a chameleon voice that follows the tone colors of Erlanger's "La Nuit dans l'Izba," with its shimmer of flute, clarinet, bassoon, violins, viola, four muted cellos and tom-tom. This the singer did.—*New York Times*.

Ethel Frank, a soprano, appearing in Aeolian Hall on the afternoon of January 8 proved herself an artist not of great promise only, but of great ability also. The vocal part of the performance was admirable for tone as



well as for style and listeners generally must have been persuaded that an important singer is in the making, in fact already made, in Miss Frank.—*Christian Science Monitor*.

Ethel Frank, soprano, gave a concert in Aeolian Hall yesterday afternoon, and for pure entertainment came near to walking off with the season's song recital honors. Her program was of exceptional interest in its variety of selections and its songs of seldom heard quality.

Miss Frank's voice, especially in the higher register, is of delightful quality, and she employs it with intelligent skill and finesse. Being thoroughly musical, she understands a song's meaning, and her interpretations are correct and satisfying.

Her audience was highly enthusiastic, especially with her singing of Erlanger's "Carnaval," with orchestra, a difficult number, and done exquisitely.—*New York Morning World*.

Ethel Frank had a debut yesterday afternoon in Aeolian Hall. The recital was considerably unusual in pretension, and, unlike most such, considerably unusual in achieve-

ment. For Miss Frank has an exceptionally pretty, light soprano voice, very well schooled, and she put a good deal of personality of a mature, quiet sort and much right feeling into what she sang.—*New York Evening Journal*.

A charming picture of the type Anglo-Saxon cherish, sweet, wholesome, beautiful was Ethel Frank, who gave her first local song recital yesterday in Aeolian Hall. Like the first line of one of her songs, "Half veiled in frozen blue," she was the embodiment of the poetic in her presence and in her art.

Her voice is a soprano, of good quality, and in its upper register extremely beautiful. Delage's "Un Sapin Isolé," with its elaborate ornamentation, sung without accompaniment, would have been a difficult feat even for skilled coloraturists. She did this with great success, her tones being sweet and true to pitch throughout.—*New York Herald*.

Ethel Frank is a singer of uncommon intelligence, artistic insight, and refinement of feeling. Her voice, a light soprano, is of good natural quality.—*Globe and Commercial Advertiser*.

Ethel Frank, a statuesque and personable singer, gave her first New York recital. At her back was an orchestra recruited from the Boston Symphony, under Georges Longy's direction. French, English and Russian songs divided the program, which exhaled a fragrance not so familiar to New York's nostrils.

And Miss Frank went equally to the far reaches of repertoire in choosing, for example, Turina's "Rima," Delage's "Sapin Isolé" and Widor's "Rosa la Rose." Such a list could not help but bring a distinction which, happily, was mirrored in the style of Miss Frank's singing of it.—*New York Evening Sun*.

Ethel Frank is above all a singer of intelligence and apparent culture. She knows and appreciates the idiosyncrasies of the modern French song, can realize in clearly declaimed vocalism their style and manner. She can make every song interesting, and generally a thing of beauty.—*Brooklyn Eagle*.

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New York

MARVELOUS WORKINGS OF THE DUO-ART AND AMPICO RE-PRODUCING PIANOS A FEATURE OF NEW YORK'S MUSIC WEEK

(Continued from page 5.)

size. As at the preceding concerts of this series, the Duo-Art Piano revealed astonishing results by way of comparison in the rendition of the various numbers. The concert opened with Chopin's B flat minor scherzo, op. 31, played by Josef Hofmann and reproduced by the Duo-Art Piano. This was followed by Boellman's symphonic variations for cello, beautifully played by Mr. Dambois; the accompaniment being by the Duo-Art Piano, originally played by Mr. Dambois. This offered to the audience the unique performance of a solo and accompaniment played by the same artist. Other cello solos played by Mr. Dambois were "The Swan," Saint-Saëns; "Passpied," Delibes-Gruenberg; and "Harlequin," by Popper, to which he added two encores.

Mme. Sundehus sang charmingly "The Angels are Stoop-ing," Ganz; "Oh, no, John," collected and arranged by Cecil F. Sharp (which number was repeated); "The

Awakening," Spross, and Micaela's air from "Carmen." In response to vociferous applause, she gave two added numbers. The accompaniments to her program numbers were played by Rudolph Ganz and Charles Gilbert Spross and reproduced by the Duo-Art Piano. Mr. Grainger gave masterful readings of Liszt's twelfth Hungarian rhapsody and Schuman's "Romance." Following this, he played his own "Country Gardens," and directly after, the Duo-Art Piano reproduced the same number disclosing almost human perfection. As the closing number Mr. Grainger, together with the Duo-Art Piano, rendered "The Gum Sucker's March" from "In a Nutshell" suite. Recall after recall was accorded Mr. Grainger who, at the conclusion of the concert, gave two encores.

Absolute freedom was given the soloists. No restraint was apparent at any time, all retardandos and accelerandos, as well as pianos and fortes were followed with almost human intelligence by the Duo-Art Piano. The perfection reached by this instrument is surprising and offers to innumerable music lovers in all parts of the world a field of amusement in their own homes, which a few years ago would have been considered impossible.

A PERFIELD DEMONSTRATION.

The National Federation of Music Clubs presented several interesting demonstrations by pupils of the different music schools during Music Week at the Grand Crystal Palace. One was a recital of creative music work given by Effa Ellis Perfield and the pupils of her teachers.

Mrs. Perfield prefaced the recital with an explanation of creative music, saying in part:

"What is creative music? Music that develops self-expression.

"How may self-expression be developed? By unfolding the inner ear, inner eye and inner touch.

"Any normal being may hear through the ear, see through the eye, and feel through the touch, but in creative music we must hear through the eye, see through the ear, and touch through the ear and eye. In other words, these three educational senses must work as a trinity. One sense recalls another, or recalls the other two. This trinity of ear, eye and touch I call inner feeling.

"Inner feeling is the impulse that prompts expression. Inner feeling alone will not unfold self-expression; it must be supported with reasoning that is constructive. Intelligent observation is not always constructive. Constructive observation arouses invention and enables a pupil to cope with a situation, a condition, or a problem. It is not constructive merely to understand and follow another's plans. One cannot read rules out of a book and develop constructive reasoning. After feeling and reasoning, then comes self-expression through singing, spelling, playing and writing.

"Self-expression is evidence of life. Self-expression is refined by unfolding inner feeling and constructive reasoning.

"The manifestations of a developed inner ear are: A musical speaking voice, a love for the spoken word, a love for poetry, and a love for rhythm, melody and harmony.

"The manifestations of a developed inner eye are: Love for form in colors, lines and solids, and the ability to visualize things heard.

"The manifestations of a developed inner touch are: Delicate and skillful hand and finger manipulations.

"Graceful and spontaneous response to impressions received through the ear and eye.

"What are the greatest results obtained by the study of creative music based on ear, eye and touch unfolding? First, the channel of expression is kept open,

insuring a natural unfolding; second, time and energy are conserved, because the individual is able to experience without going through many drills—he can 'experience without experiencing'; third, the individual never underestimates and never overestimates his ability—he knows the truth of power."

This talk was followed by a demonstration of ear, eye and touch work. The pupils, eight to twelve years old, proved that they could see through their ears, because they wrote rhythms, melodies and harmonies played by Mrs. Perfield. Verses were set to music and improvised in different ways, according to the individual feeling of each pupil. Original compositions were played and original verses recited.

NIESSEN-STONE PUPILS IN MUSIC WEEK RECITALS.

Mme. Niessen-Stone's contribution to Music Week was in the form of two studio recitals—one on the afternoon of February 4 and another the same evening. The afternoon's program opened with a duet from "Il Trovatore," Verdi, sung by Lillian Cutler and A. Herzson. Marie Edelle, who possesses a soprano voice of excellent quality, came next in "Ritorna Vincitor," from "Aida." She was also heard later in three songs.

Mr. Herzson, who has been working but a short time with Mme. Stone, displayed a tenor voice of agreeable quality, which, with study under his present teacher, should win for him recognition. His number was an aria, sung in Russian, from Halevy's "La Juive."

Frieda Rothen charmed her listeners with three songs—"A Memory," Ganz; "Values," Vanderpool, and "Lullaby," Brahms.

Lillian Cutler possesses a contralto voice of exceptional loveliness in addition to much temperament. Her rendition, therefore, of "The Steppe," Gretchaninoff, and "O Don Fatale," from "Don Carlos," proved to be of unusual interest and pleasure.

Anne Halpern, who sang "Un bel di," from "Madame Butterfly," did so very creditably and gave evidence of intelligence in the matter of interpretation; her diction was also good.

Others who sang, but were not heard by the writer, were Else Gardner and Anne Muller.

The evening program was given by the following pupils: Anne Halpern, A. Herzson, Emma R. Burkhardt, Gloria Perles, Bernard Friedman, Else Gardner, Lillian Cutler and Marie Edelle. Francis Moore furnished sympathetic accompaniments at both recitals.

SETTLEMENT SCHOOL PROGRAMS FOR MUSIC WEEK.

At 4 o'clock every afternoon during Music Week an auditorium on the top floor of the Grand Central Palace was occupied in turn by musical children from one of six New York and Brooklyn settlement music schools. These were the respective Music Schools of East Side House, Christodora House, Greenwich House, Brooklyn Settlement, New York (East Third Street) Settlement, and the Union Neighborhood House. The programs were intended to take about an hour each, yet the snowstorms of mid-week seriously disarranged all plans, and the programs were given by such young musicians as had found it possible to reach the Palace.

Among the performances which could be heard for review was one of a very fine children's chorus from the Theodora House, with Miss Arms conducting. It was an inspiring object lesson, a glimpse of the influences for beauty that are being exerted in parts of the city so difficult to approach with the usual means of culture. This little chorus sang in beautiful vocal quality and perfect enunciation of the English texts, and the grownups could do no more.

The Greenwich House program was designed to show a day's routine of the school, therefore showed elementary work with a class in harmony, besides the very first steps in tone and chord hearing, and music notation by the children. An especially hearty orchestra ensemble of about sixteen children under Miss Freeland was a feature here. This leader not only showed her good sense for all music ensemble values, but all the violin playing of the program signified still more—that she is a particularly industrious and effective instructor, otherwise it would have been impossible to get boys, without an exception, to carry bow wrists in the ideal and only rational type here observed. Another example of this instructor's good judgment was observable with a very young violinist who played Gabriel Marie's "Cinquante." Though the composition is possible to play chiefly in first position, he was taught to employ the third, thus early forming a right tradition of music technical procedure and musical good taste.

The Greenwich School, now about five years old, has 350 students and a hundred more waiting to be admitted. The yearly budget runs to about \$15,000, but if that were increased and facilities made available, the student roll at this settlement would reach a thousand within six months, according to an estimate by the local chairman, Mrs. W. L. McFarland. The school now gives about 1,500 lessons per month.

The East Third Street School has the thousand students and a waiting list of more than 700 and gave more than 22,000 lessons last year. This branch is twenty-five years old. The concert given last week by this school had one very unusual feature, in that four boys, in ages from fourteen to sixteen, played a Haydn string quartet splendidly. These players were Hilliard Lubie, Harry Feinman, Moses Friedman and Milton Prinz. The Brooklyn Settlement also sent a quartet only slightly less skilled to play a movement by Haydn.

One of the most inspiring solo performances of the entire series of recitals was that of the first movement of the Schumann piano concerto, played by Sarah Frank, of the Brooklyn school, finely accompanied at second piano by Anna Stein. In solo renditions the very little girl, Dora Khautin, could not nearly reach the piano pedals, but she played a study of Merkel's "Spring Flowers" like a veteran. The Brooklyn Settlement issues a small journal called "Quarter Notes," which is a well edited outlet for the thought of the school's own students, as well as for other contributors.

The last concert was by the Union Neighborhood, near the Bronx. A splendid orchestra of sixteen pieces was a feature, and all the solo numbers showed industrious students and good training. As the lessons at all the schools are given at a maximum cost of fifty cents, it is seen what a vast influence is at work in the lives of some thousands of the city's children of the congested districts.

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New York Sun.

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New York Morning Telegraph.

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New York Evening Post.

Her intonation is delightfully pure, her tone rich and varied, with an ingratiating feminine sweetness.

Pitts Sanborn in the *New York Evening Globe*.

That Miss Given is an expert technician, that she can bow and finger with the best of them goes without saying for an accredited Auer pupil. The gods planted fire in her breast and every tone she draws from her fiddle is warm and vital. Miss Given played rhapsodically, as poet responding to poet.

Irving Weil in *New York Evening Journal*.

Miss Given strode to the forefront of the youthful Auer company.

Max Smith in *New York American*.

The most difficult problems of double-stepping seemed to have no difficulty for her whatever. Always was her tone sweet and impressive, always her intonation well-nigh impeccable.



**LUISA TETRAZZINI
AND
GENERAL PERSHING**

photographed after the General had thanked the diva for singing for the wounded soldiers at Aurora Hospital, Denver. Mme. Tetrazzini replied that she was sorry she could not speak good English and tell him that it was an honor to sing for him. General Pershing then took the famous soprano's hand and said: "Yours is a language we all understand."



**MME. BELL-
RANSKE.**

Who gave a dramatic recitation of Ibsen's "The Master Builder" at the Plaza Forum Coterie, on January 8, in the ball-room of the Hotel Plaza.

ORRIN BASTEDO,

baritone, whose singing of Amonasro in the Nile scene of "Aida" at the matinee performance given by the National Opera Club at the Manhattan Opera House on February 6, won for him a distinctive success, a repetition of the impression he created a short time ago in the same performance at the Waldorf-Astoria, under the same auspices.



C. MORTIMER WISKE,

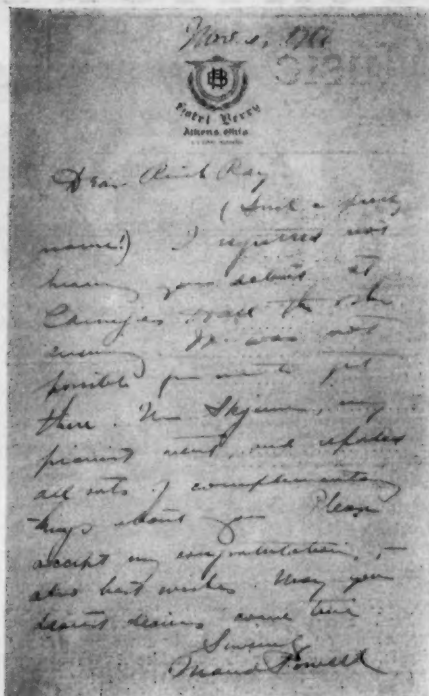
that thoroughly competent conductor of the Newark Festival, who will present such splendid artists at the forthcoming event (April 30, May 1 and 3) as Eddy Brown, violinist; Florence Macbeth, soprano; Alessandro Bonci, tenor; Luisa Tetrazzini, soprano; Robert Quait, tenor; Elizabeth Lennox, contralto; John Powell, pianist; Cyrena Van Gordon, contralto; Rosa Ponselle, soprano; Titta Ruffo, baritone; James Stanley, bass, and Judson House, tenor.



Photo. by Western Newspaper Union.

"THE GIFT OF GOD."

This beautiful piece of art is to be unveiled at the coming exhibit of the Society of Independent Artists next month. The work is nearing completion at the New York studio of Karl Skoog, of Cambridge, Mass. Three famous American artists represent the human voice (Geraldine Farrar at top), the voice of the violin (Albert Spalding) and the voice of the piano (Dai Buell). The ideal figure with the harp symbolizes the influence of mythology in music. Over all hovers the colossal shape of the winged spirit or messenger of God, bearing the inspiration. It is an appreciation of American artists and musical art.



The above letter, written by the late Maud Powell, was received by Ruth Ray, the young American violinist, a few days after her debut at Carnegie Hall this season which resulted so brilliantly. It reads as follows: "Dear Ruth Ray—Such a pretty name! I regretted not hearing your debut at Carnegie Hall the other evening. It was not possible for me to get there. Mr. Skjeline, my pianist, went and reported all sorts of complimentary things about you. Please accept my congratulations, also best wishes. May your dearest desires come true. Sincerely, (Signed) Maud Powell." It is needless to add that Miss Ray values this note from the famous artist very highly.



TAMAKI MIURA,

The charming little Japanese prima donna of the Chicago Opera Association, who recently added to her many successes through two appearances in New York at the Lexington Opera House when she sang the title role of Messager's "Madame Chrysantheme" which was heard for the first time in this city, and repeated her triumph in "Madame Butterfly," a role in which she has gained international fame.

BERNARD FERGUSON,

As the Prophet in "The Wayfarer," a production in which this singer won high praise for his interpretation of the role at the Columbus, Ohio, Methodist Centenary Celebration and also during the season of five weeks at Madison Square Garden in New York City. It is estimated that more than 350,000 people attended these performances. Mr. Ferguson has been engaged by the Municipal Theater Association to sing opera in St. Louis for a period of eight weeks, beginning June 1. The General Phonograph Corporation secured this artist for a long term of years to make Okeh records.



Photo by Mishkin, N. Y.



MANA-ZUCCA,

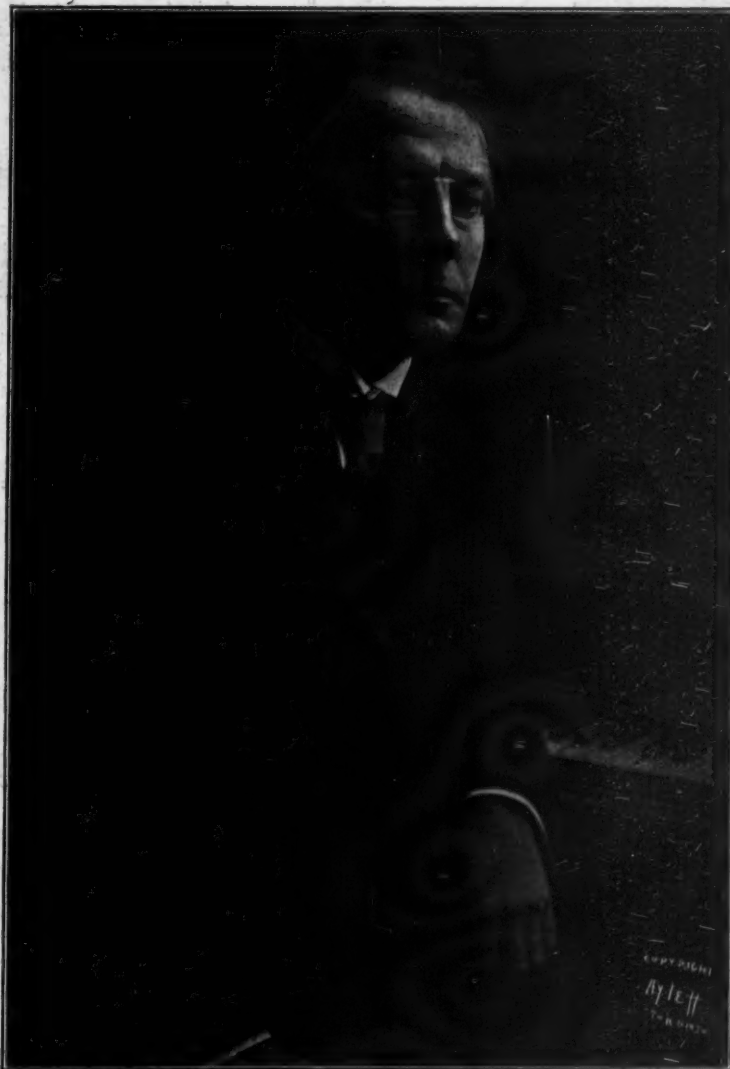
Composer of such humorous songs as "Big Brown Bear," "My Sore Thumb," "Goodness-Gracious," and several others, that have found favor with various audiences.

FRIEDHEIM DECLINES CONDUCTORSHIP

In a number of *The Signal*, a musical paper published in Germany, appearing some months ago, was the following notice:

"The Concert Verein in Munich has offered to the pianist Arthur Friedheim, the celebrated Liszt pupil, the position as conductor of The Folks Symphony Concerts, formerly under the leadership of Felix Weingartner. . . . Of course, Friedheim has earned his world's reputation through his pianistic art, but nevertheless, as conductor his achievements upon many occasions have been equally as brilliant and most highly praised. Undoubtedly Friedheim's strikingly artistic personality would create a new tone in musical circles of Munich."

Recently Paul Sydnor, manager of Arthur Friedheim, admitted that Mr. Friedheim has been offered the conductorship of the Munich Folks Symphony Concerts but that the artist has declined the offer. Mr. Sydnor also confirmed James Gibbons Huneker's statement in his recent article "Piano Etudes," in the *New York Sunday World*, that Friedheim is located permanently in New York, and rating him as the chief revisor of classical music.



ARTHUR FRIEDHEIM,

Pianist, who declined the conductorship of the Munich Folks Symphony Concerts.

MUSIC AND PUBLIC EDUCATION

Synchronizing Painting and Music

A Correlation of Music and the Graphic Arts for Use in the Class Room

By GEORGE H. GARTLAN

Director of Music in the Public Schools of New York City

Some issues ago the MUSICAL COURIER published an account of "Dream Pictures"—a short story of the correlation of music with the photographic reproduction of some of America's most striking natural wonders. The idea was developed by Branson M. de Cou who has made so many valuable contributions to the teaching of music appreciation in our schools. To most listeners true music presents the opportunity for the development of mood—this is equally true of pictures. The appreciation of art and the appreciation of music as school subjects have been fairly well established in every high school curriculum. Yet we seldom hear of any attempt to articulate these subjects. The time is not far distant when the cold academic type of secondary education will have passed, and the more cultural elements will take its place. The generally accepted definition of education is "preparation for life"—yet we give very little thought to what kind of life the child is likely to lead. We dig for him a narrow channel through which he laboriously paddles his own canoe.

During a recent conversation with Franklin G. Dunham, a coworker with Mr. De Cou, we had an opportunity to exchange ideas on the subject of the correlation of the arts. Mr. Dunham told of an ambition which he had away back in his student days at Columbia when he and Harry M. Kurtzworth, an artist, combined to give to the world a new angle on "the appreciation of art and music."

For many years the artist and the musician have labored, and now they are ready to give their ideas to the schools in a very practical inexpensive manner.

In the beginning the artist chose ten subjects which he executed in oil, and synchronized, as far as human ingenuity could permit, to ten musical compositions by the masters. The preliminary showing was arranged for a few friends, but a public showing, with the music reproduced on the victrola was given at the Washington Irving High School in New York City during Music Week, February 1-7. These original ten paintings will be copied by the Phostint process on cards and supplied for the use of music and art teachers in their work of appreciation.

DUNHAM AND KURTZWORTH SPEAK TO EACH OTHER.

"Music," says Mr. Dunham, "produces emotions, emotions of love, hate, devotion, veneration, surprise, ejaculation and the like, which in turn, produce moods within each one of us—variable state or conditions of the mind and spirit which regulate our entire lives by controlling our actions and molding our personalities. Moods of happiness, moods of environment and moods of aspiration dominate life."

"It is the function of the artist," says Mr. Kurtzworth, "to reflect or recreate moods which are most helpful in promoting the happiness and progress of the world."

The paintings, suggested by this conversation, have been completed after a three-years' study of color adaptation to emotions, and of a further study on the part of Mr. Dunham, to the influence of lighting applied to the colors on the canvas.

Mr. Kurtzworth asserts "that the failure of many artists and growing appreciators of art to grasp the tangible thing before them—the mood—is due to the persistence of an outworn theory that the primary object of art is to imitate or reproduce things in nature. This latter is really a function of science. The domination of the objective senses of seeing, hearing, tasting, smelling and touch often prevents us from acknowledging the fact that these five senses are capable of becoming stepping-stones to the higher appreciation, where new moods point to life's widest and keenest possibilities in the fulness of just living." Music, therefore strives not only to please our ears or to tell a story (the obvious functions of pure and descriptive music), but also to use these means for controlling or varying the emotions—for example: The Marseillaise! or the Tchaikowsky "March Slav" or Dvorák's Largo, from the New World Symphony!

"Painting," says Mr. Kurtzworth, "can be more easily appreciated if it is possessed of some of the dynamic qualities of music. 'Music,' rejoins Mr. Dunham, 'in the abstract, is benefited when some emotional objective is used as a rallying point, for instance, a picture.'"

The combination of the two arts has been on the basis of one likeness—the mood. In the paintings only such forms as are necessary have been used as the composer might have employed certain instruments or combinations of sounds to produce a similar mood. In the exhibition certain lighting effects are used as a stimulus to the imagination, and serve to delicately shade out any points of difference which may exist between the music and the painting.

This experiment in the correlation of the arts marks a step in advance in the appreciation of music, painting, etc., that should tend to bring them more clearly to the minds of young children. In the class room the use of the pictorial reproduction together with the phonograph makes it possible to bring into our schools the works of the great masters, and from this should come the inspiration which is necessary for proper appreciation of what is beautiful in life.

The compositions which have been used and the paintings which accompanied them are as follows:

| | |
|---|--|
| "Reverie du Soir" (Saint-Saëns)..... | Mood assuasive (Kurtzworth). |
| "Crepescule" (Massenet)..... | Mood of the sigh (Kurtzworth). |
| "Autumn Song" (Tchaikowsky)..... | Mood autumnal (Kurtzworth). |
| Fifth nocturne (Leybach)..... | Mood nocturnal (Kurtzworth). |
| "Melody in F" (Rubinstein)..... | Mood reminiscent (Kurtzworth). |
| "Elegie" (Massenet)..... | Mood elegiac (Kurtzworth). |
| "On Wings of Song" (Mendelssohn)..... | Mood exultant (Kurtzworth). |
| Berceuse from "Jocelyn" (Godard)..... | Mood rapturous (Kurtzworth). |
| Prelude in C sharp minor, op. 5, No. 2..... | Mood of anticipation (Kurtzworth). |
| "Serenade" (Schubert)..... | Mood nocturnal moonlight (Kurtzworth). |

CONCLUSION.

The value of the above can not be determined without actual experiment in the schools. It is necessary here, as in other cases, to study the reaction of pupils to this type of instruction. In spite of the very elaborate music and art courses in some of our high schools, pupils are rarely able to correctly judge the artistic value of a musical composition or picture. The best we get from the majority is, "I like it," or "I don't like it." We wonder then if our methods have been correct! In art the talented few have been developed and then advertised to the world as the product of a public school education. Exhibitions have added to this belief, but the rank and file go out with very muddy notions concerning the value of design, execution or color. The same is true in music. The life of a school child would be for better if he had a chance to learn some of the things he enjoys later on, and by this means to prepare himself for the actual business of living his life.

Preparing the Hammerstein Memorial

Daniel Frohman was the first manager to subscribe to the Oscar Hammerstein Memorial Fund. He sent Mrs. Hammerstein a check for \$100 with a letter commending the plan to erect a permanent memorial to Mr. Hammerstein. A committee of theater managers is being organized to raise subscriptions for the fund and every manager of the fourteen theaters built by Mr. Hammerstein will be asked to set aside a part of his receipts on March 30, when a memorial service will be held in honor of Mr. Hammerstein at the Manhattan Opera House. Alessandro Bonci has offered to take a prominent part in the performance that is being organized for the fund, and recent additions to the committee are Pierre Monteux, Leopold Stokowski, Artur Bodanzky, Walter Damrosch and Josef Stransky. Nahan Franko is organizing an orchestra of 100 musicians to play at the memorial service.

Berumen's Program for New York Recital

Ernesto Berumen, the brilliant New York pianist, will present an unusually interesting program at his third Aeolian Hall (New York) recital on February 20. He will play the Brahms sonata in F sharp minor, a theme and variations by Glazounoff, both of which are seldom heard. "The Storm," Liapounoff; a prelude by Alfred Pochon, and a beautiful ballade by Ponce will be presented to New Yorkers for the first time. Other numbers by Rachmaninoff and Guiraud will complete the program. Mr. Berumen is appearing in six local concerts previous to his Aeolian Hall recital, soon after which he will leave for the West to fill several important engagements.

Anna Fitziu with Chicago Opera

Just as the MUSICAL COURIER goes to press it is learned that Anna Fitziu has been engaged for some special performances in New York with the Chicago Opera and also for several concerts with Titta Ruffo on tour. Miss Fitziu's debut is to be made on Monday evening as Nedda in "Pagliacci."

Charles R. Baker Leaves San Carlo

Charles R. Baker, advance manager and press director of the San Carlo Opera, has resigned from that organization and will take up other interests. Rufus Dewey, late of the Chicago Opera, will take charge of the San Carlo press matters.

"Ma Little Sunflower" Breaks Record

"Ma Little Sunflower," that charming little song of Frederick W. Vanderpool's, is enjoying much vogue these days. Recently, however, it broke all records, for when it was sung by the Singers' Club of New York at three different concerts the audiences demanded its repetition.

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NEW YORK CONCERTS

MONDAY, FEBRUARY 2

Richard Buhlig, Pianist

It was not many years ago that a great critic, or a number of great critics, expressed doubt that the Brahms-Handel piano variations should be classified as music. Now comes Richard Buhlig to the fifth of his Aeolian Hall recitals, and with these variations creates a distinct sensation, whether they are music or not. This time he was not playing to critics but just to ordinary mortals, who come and enjoy piano playing when it is well done in compositions of passing propriety and beauty.

Mr. Buhlig's program was of but two kinds—Mozart and Brahms. They were the Mozart C minor fantasy and an F major sonata. Preceding the Handel variations there were the Brahms "Edward" and fourth ballads from the composer's op. 10. After the variations came the entire op. 119, comprising three intermezzi and the E flat rhapsody. Three more Brahms selections, given as encores, were added at the close of the recital. The hour or more thus devoted to Brahms sufficed to demonstrate how much pure lyricism there was inherent with his nature. In both the ballads and repeatedly, in the set of variations, one could hear all the moods of old song, old saga, old Schumann, and whatever else happened to occur to the composer. That Mr. Buhlig was able to bring every one of these moods into high relief is complete evidence of the fine art he was practicing on his audience. The evening thus constituted itself a splendid occasion.

Euphony Society Presents Alda at Musicale

The second private concert of the New York Euphony Society, Mrs. James J. Gormley, founder and president, held in the grand ballroom of the Waldorf-Astoria Hotel on February 2, proved a series of triumphs for Conductor Carl Hahn. At the outset he received a warm welcome from both audience and singers. Responsible for the make-up of the program, Mr. Hahn provided varied musical delights, including Frances Alda, the Metropolitan soprano, an orchestra of sixty-five men (with two harps), a chorus

of delightful women singers numbering a hundred, and solos by various capable members of this chorus. Following the opening "Meistersinger" prelude there was no mistaking the applause, or for whom it was meant, Conductor Hahn having to respond to several recalls. No less was this the case after the orchestra's playing of a ballet scene from Benoit's "Charlotte Corday," and the closing Valkyrie scene brought him ringing applause. The opening chorus, "Viking Song" (Coleridge-Taylor), was so well done under his direction, with real anvil sounds, that it had to be repeated. Three bits of solo in Parker's "Water Fay" displayed the fine high tones of Elsie Maltstad, and Debussy's difficult "Blessed Damsel" had been well worked out by Mr. Hahn. Edna Moreland sang the title part, and Mary Davis that of the "Narrator." The latter (heard as soloist at the first concert of the season), confirmed the fine impression she made then by singing the three solos of the "Narrator" with much beauty of expression. Gertrude McDermitt and Helen Henery shared solos in Neidlinger's "Songs of Long Ago," in which the chorus singing was delightful, and the soloists capable. Miss McDermitt's real contralto voice especially gave pleasure. Ralph Cox's "Peggy," full of rhythmic lilt and Irish humor, was much enjoyed, and indeed the society has never sung as well as on this evening.

Mme. Alda received the heartiest kind of welcome when she stepped on the stage. She came second on the program, singing with beautiful tone quality a group of five numbers by French and English composers, of which Philidor's "Je ne suis" and Munro's "Lovely Celia" were especially full of grace. A Finnish song by Järnefelt had in it utmost simplicity, and Debussy's Christmas song was intensely dramatic. This quality of her voice was in the nature of a surprise to her hearers, more accustomed to her lyric operatic roles. At the close there was a storm of applause resulting in an encore, "I Love the Moon," by Rubens. "Un bel di" came as number four of the program, bringing the fair singer even stronger applause, for it was beautifully done, whereupon she sang with much charm Lehmann's "If No One Ever Marries Me." Her final appearance on the program was in songs by Leonie, Lieurance, Rogers, Elsa Maxwell ("The Singer," written for and dedicated to Mme. Alda), and Woodman, and again tremendous applause greeted her.

The able pianistic accompaniments for Mme. Alda were supplied by Erin Ballard, and for the choral by Amelia Gray-Clarke. Ralph B. Angell was at the organ.

Alessandro Bonci, Tenor

Alessandro Bonci gave a recital before a very large and representative audience at the Academy of Music, Brooklyn, on Monday evening, February 2. The occasion was a benefit for the Little Italy neighborhood settlement of that city. Bonci's rich voice, which, if anything, is more beautiful and true than when he appeared in this country some seven years since, captivated the audience and they paid him real tribute which he justly earned. There are no flaws in this exceptional voice and the artist at all times stands out as a bright spot in the constellation of singing stars.

Bonci was assisted by Eleanor Brock, a young singer who is developing a coloratura soprano voice. The future holds good promise for her, but her nervousness possibly detracted a little from her singing. However, she pleased the large and appreciative audience, especially in the two duets with Bonci—"A Parigi ne audrem" from "Manon;" and the "Chieda all' aura lusinghiera" from "Elisir d'Amore." Bonci sang with great warmth the "Quanto e

bella" from "Elisir d'Amore," and songs embracing numbers from "Trimarchi," Rossini, the "M'Appari" from "Martha," and selections by Donaudy and Gluck. Umberto Martucci ably accompanied at the piano.

Pasquale Tallarico, Pianist

Pasquale Tallarico, a pianist from Indianapolis, was greeted by a good sized audience at Aeolian Hall on Monday afternoon, February 2. His program was well selected and began with the Bach-Saint-Saëns *bourée*, followed by "Nina," Pergolesi-Joseffy, and the Beethoven sonata, op. 53. From the very first number, the audience manifested interest in the excellent qualifications of Mr. Tallarico's art. He is a pianist who has something worth while to offer his listeners, and upon this occasion they were not hesitant about expressing their approval of his playing. Mr. Tallarico possesses excellent technique, has a fine sense of rhythm, and his ability to bring color and brilliancy into his interpretation is marked. Other numbers on his program included a Chopin group, and shorter works by Griffes, Novak, Debussy, Ravel, Liszt, and Schubert-Liszt.

Lucile Delcourt, Harpist

By beginning her Princess Theater harp recital with Bach and Rameau, Lucile Delcourt at once led her audience into the old atmosphere of the harpsichord period. These were the well known Bach C major prelude, a *largo* arranged by Saint-Saëns, and Rameau's "La Joyeuse," "Menuet" and "Gavotte." Then followed an agreeable and closely written nocturne by Lucien Wurmser and four preludes, op. 38, by Salzedo, the latter works belonging among the composer's less modernistic output. Next came Gaubert's "Legende," as the most comprehensive number of the afternoon, requiring more than seven minutes for rendition. This seemed rather modern but the modernity lay more in the phrase manner than in the tonality, and the work proved to be an individual discourse of dignity and beautiful quality. Two other groups included a Grovlez *improvisation*, Debussy's "La fille aux Cheveux de Lin" and "Bruvères," an intermezzo by Fevrier, the Albeniz "Granada," a Ravel "Menuet de la Sonatine," the program concluding with Pienne's "Improvisation Caprice."

The recital was given on a chromatic harp, and with but one or two exceptions, the modern works were all written for this type of instrument. The artist's playing represented all the excellence usually associated with French art, as tonal beauty, poetic mood and the utmost clarity in setting out all the phrase forms. A fine audience was present and showed great approval.

TUESDAY, FEBRUARY 3

Letz String Quartet

The lovely music of Kreisler's string quartet in A minor, produced last year as a novelty, and since then exclusively played by the Letz Quartet, began the quartet's second concert of the season at Aeolian Hall, February 3. Many moments are quite in genial, even jovial, Viennese mood, with pleasing thirds in the violins. It is understandable, melodious throughout, and the large audience enjoyed the work even more than at last season's first performance. Following it the entire quartet was recalled four times. Schubert's all too short variations on "Death and the Maiden" brought forward the singularly lovely tone of Mr. Letz, the viola (Mr. Kreiner) having poignant periods. The evening closed with the Brahms "Clarinet Quintet," op. 115, Georges Grisez playing that instrument, and many recalls showed the pleasure this music gave the audience.

Frieda Hempel, Soprano

Frieda Hempel elects to give but one recital each season in New York, a fact which is distinctly disappointing to her admirers, who crowded Carnegie Hall on Tuesday evening, February 3, notwithstanding several other top-line musical attractions the same evening. Miss Hempel proved to be from every standpoint the same thoroughly satisfying artist as ever. She has a beautiful voice and knows how to use it splendidly. She sings everything with intelligence. She even puts musical meaning into those coloratura arias which her clientele insists upon her singing. There were two of them on her list the other night—"Sweet Bird" from Handel's "Il Penseroso" and the Mozart aria, disarranged by Adam, "A vous diraije, Maman," both with well-played flute obligato played by August Rodeman. Tawdry as they are in musical content, they are delightful to hear when sung with Miss Hempel's finished art.

Her French songs were capitally done, with the "Fetes Galantes" of Hahn as the special favorite of the group, and in German songs, sung in excellent English translations, she was at her best. In the hands of so superlative an artist, there is absolutely nothing lost of atmosphere in such songs as Schubert's "Whither?" or "The Linden Tree," nor is the exuberant life of Wolf's "Song to Spring" in any way deadened. A novelty was the Zuni Indian traditional hymn, "Invocation to the Sun-God," in Troyer's transcription. At the end of the program she sang an arietta from Puccini's "La Rondine," probably the first time a number from that work, now being recast by its composer, has been heard in this country. It is bright and graceful, if unimportant music, and Miss Hempel sang it delightfully—better than it deserved, in fact. Needless to say there were a great many encores and nothing was more beautiful in the whole program than her superb interpretation of Schumann's "Nut Tree," which she gave as one of them. Coenraad V. Bos was no less sympathetic an accompanist than usual at the piano and Robert Gayler played the organ for certain accompaniments.

Anne Gulick, Pianist

Of recent years, Boston has produced many creditable young pianists. The latest of them to visit New York and give an Aeolian Hall recital is Anne Gulick, who attracted a good sized audience at that hall on Tuesday afternoon, February 3. Her program included *giga* con variazioni, Raff; sonata "Eroica," MacDowell; nocturne in F major, op. 62, No. 2, prelude in B flat minor, and bal-

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lude in F major, Chopin; "Rustlings of the Forest," Liszt; "Danza Lenta" and "Valse de Concert," Granados, and Hungarian rhapsody, No. 15, Liszt. Miss Gulick made a very favorable impression and music lovers of this city should find pleasure in hearing her again in the near future. She is a well equipped artist for one so young.

WEDNESDAY, FEBRUARY 4

E. Robert Schmitz, Pianist

For the third interpretative recital given by E. Robert Schmitz on Wednesday morning, February 4, in the ballroom of Hotel Ritz-Carlton, the French pianist chose for his subject "National expression in music through dance movements, and its translation into piano literature." In touching upon this subject, Mr. Schmitz made it clear to his audience that the kind of dance music on which he intended to speak was such exclusively written by standard composers. He gave a clear analysis of characteristic dances of several nations which heightened the understanding and appreciation of the numbers rendered.

Among the many dance forms given works by the following composers were presented: Debussy, J. S. Bach, Ravel, Scarlatti, Chopin, Moszkowski, Grainger, Chabrier and Liapounoff.

Mollie Margolies, Pianist

It was an unusually successful recital which Mollie Margolies gave in Aeolian Hall on Wednesday afternoon, February 4, for the pianist presented an interesting program in a simple and direct manner and proved that her art is not unmixed with intelligence of a high order. At times her touch was soft and delicate and at others she played with much power. Some of her compositions were exceptionally well rendered, including two numbers by her teacher, Rudolph Ganz, a caprice for the left hand and one for the right hand. The Liszt sonata in B minor was the principal number and was given a musicianly performance. Miss Margolies' program included also a Chopin group and numbers by Bach-Saint-Saëns, Schubert, Gluck-Sgambati, Gluck-Saint-Saëns, and Schulz-Evler. All told, the young artist gave much promise for a brilliant pianistic future.

THURSDAY, FEBRUARY 5

Boston Symphony Orchestra

A good sized audience gathered at Carnegie Hall on Thursday, February 5, to hear the Boston Symphony in its fourth New York evening program, when, besides the oft repeated overture to "The Magic Flute," Mozart; preludes and "Love Death," from "Tristan and

Isolde," Wagner, and Liszt's "Les Preludes," forming the second part of the program, there was the D'Indy symphony, op. 57, No. 2, in B flat. In this latter much more infrequently heard work, Conductor Pierre Monteux secured from his famous band of players tonal balance and effects of a most satisfying order. Orchestrated as is this French symphony with themes that are noble in purport, it proves to be highly impressive, and, at the close, the audience gave evidence of the pleasure derived in its splendid rendition by long and noisy applauding, Mr. Monteux having to repeatedly bow acknowledgment.

Philharmonic Society Membership Concert

On Thursday evening, February 5, the Philharmonic Society of New York, Josef Stransky, conductor, gave its first membership concert of the season at Aeolian Hall. Despite the inclemency of the weather, the audience was of capacity size.

The program, entitled "Evening of Light Music," included the following: Boildieu's overture, "Caliph of Bagdad;" Schubert's entr'acte and ballet music from "Rosamunde;" two intermezzos from "The Jewels of the Madonna;" by Wolf-Ferrari; Tschaiakowsky's suite, "Mozartiana;" Liszt's Hungarian rhapsody, No. 1; Goldmark's prelude from "The Cricket on the Hearth;" Wagner's "Dreams;" "Peer Gynt" suite (by request); Grieg; Sullivan's overture to "The Mikado;" and Sousa's "Washington Post."

The audience was extremely enthusiastic throughout and seemed especially captivated with the "Peer Gynt" suite.

John Aubert, Pianist

A glance in advance at the program which a Swiss pianist, John Aubert, had selected for his New York debut at Aeolian Hall on Thursday afternoon, February 5, would have informed one that a pianist of massive tone and decided muscular ability was to be expected. He listed two toccatas—the Bach-Tausig and the Debussy—the Franck prelude, aria and finale, the Schumann symphonic studies and the Saint-Saëns waltz study, beside two or three smaller pieces, enough material for almost two programs. His tone was massive and he was muscular, perhaps a trifle too much on the whole, but he had a great many things to commend him, including a most decided musicianship and a thorough knowledge of the style of the works which he presented, even though their prevailing loudness lead to monotony. It will be interesting to hear him in a second and less ambitious program, for there is no doubt that he is a decided pianistic personality.

FRIDAY, FEBRUARY 6

Biltmore Friday Morning Musicales—

Matzenauer, De Luca and Rubinstein, Soloists

Margaret Matzenauer, with Giuseppe De Luca and Arthur Rubinstein, gave a varied and interesting program to an enthusiastic audience at the Biltmore Morning Musicales of February 6. Mme. Matzenauer's contributions were well received, especially the aria "Ah! Mon Fils," from "Le Prophète," which she sang with wondrous beauty and power. Mr. De Luca delighted the audience with his selections. "Vision Fugitive" was given a splendid reading by the sterling artist, who is one of the finest baritones before the public today. Arthur Rubinstein, a master of the keyboard, gave much pleasure with his playing of numbers by Brahms, Mendelssohn, Chopin, Liszt, Debussy and Albeniz. This super-pianist gave splendid readings to all of his selections. His technic is excellent and his interpretations showed musical intelligence. These three artists all had to give extra numbers, the result of spontaneous applause on the part of the audience.

Philharmonic Society—

Marguerite Namara, Soloist

At the Friday afternoon concert of the Philharmonic Orchestra, Josef Stransky, conductor, a new work called "Overture in Romantic Style," by Hugo Riesenfeld, was played for the first time, the composer conducting. In numerous special numbers written for the excellent orchestras, which he has at the Rialto and the Rivoli, Mr. Riesenfeld long ago demonstrated his unusual ability as a composer for orchestra and his talent as a conductor. This new work, which is very skillfully constructed on two themes, the first of them a fascinating jig tune and the other rather broad and chorale-like in character. This latter theme is cleverly handled and developed in the brass, rising to a fine climax, and, after the development section is finished, the finale, also constructed on this chorale theme, is built up into another climax of overwhelming power and effect. The audience liked the overture and the composer's own leading of it very much, and recalled him time after time with stormy applause.

The soloist of the afternoon was Marguerite Namara. She gave first the familiar aria from "Louise" and later three songs—Debussy's "L'ombre des arbres," Massenet's "Ah, si les fleurs avaient des yeux" and Grieg's "The Dream." The accompaniments for these had been made with a fine feeling for color by Armand Vecsey. They were exquisite. Exquisite, too, was Mme. Namara's delivery of the aria and of the two French songs. If the Grieg was less successful the

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blame must go to Mr. Stransky, who dragged the tempo throughout and failed utterly to achieve any climax at all, although the final verse of "The Dream" is nothing but one long climax.

The other orchestral numbers were the two tone poems of Sibelius, "The Swan of Tuonela" and "Finlandia," and the final Tchaikowsky symphony.

Verdi Club "Members' Day"

"I think two or three people may be there," said the charming president, Florence Foster Jenkins, over the telephone, on the worst day of last week, in referring to the Verdi Club musicale of February 6. Instead, there were several hundred, and this in itself showed the big interest taken in this active club. Attractive Edna Moreland sang three times on the program, viz., arias from "Carmen," "Romeo and Juliet" and a song by Massenet. So brilliant was her voice and singing that she was enthusiastically recalled, singing encores. Earlier in the week she had sung a solo at the Euphony Club affair, and next day appeared as soloist at Dr. Fleck's Music Week program at Hunter College. Luigi Dall'Abate has a resonant voice and operatic style, and his singing of arias by Verdi, with some beautiful high F's and G flats, brought him warm applause, and encores. Raychel Emerson sings with expression and finish, and won her share of appreciation from the large audience. Little eight-year-old Aurora V. Mauro-Cottone played pieces by Schumann, and quite won all hearts by her unaffected appearance and excellent artistry. She displayed quite a technic in "Hunting Song," Ruprecht, and (as encore) Elmenreich's "Spinning Song," after which she was presented with numerous flowers. She is the talented daughter of Mauro-Cottone, official accompanist of the Verdi Club, and Mrs. Mauro-Cottone, first vice-president.

Alfred B. Henderson gave a talk about the drama, following which Julia Chandler's "The Rose-Pink Trick" was given, Arthur Miles, Suzanne Zimmerman and Mabel E. Monks appearing in the play. Remo Taverna and Mauro-Cottone played all the accompaniments with sympathy.

During an intermission President Jenkins announced the coming musicale for March 3, and the annual grand ball for April 13. She praised Estelle Christie for her faithful attendance to duties at the door for three years past, and, following the program, in conjunction with the other officers, received guests on the stage.

Maurice Dumesnil, Pianist

Maurice Dumesnil gave a second recital at Aeolian Hall on Friday evening, February 6. As usual, Mr. Dumesnil's program listed several numbers quite unfamiliar to New York audiences. For instance, there were several pieces by Gabriel Dupont, a French composer whose piano music is practically unknown here and whose songs are rarely heard, fine as they are. The most interesting was "La Nuit Blanche," from "Les Heures Dolentes," a piece full of color, the varying shades of which were splendidly brought out by Mr. Dumesnil. There were Spanish numbers by Albeniz and Granados, color of a different shade, and made none the less vivid under the pianist's fingers. Debussy was represented, too, and there were "classicists" of the piano before and after, Chopin to open with and Scarlatti, Mendelssohn and Liszt to close. Mr. Dumesnil confirmed the excellent impression made at his first recital a few weeks ago. He has all the vigor and strength which were his on his first visit to New York, but to these in the interval he has added a tone palette of many soft colors, and when he does play loudly it is tone that he produces and not mere noise, as was too often the case formerly. He has reached the height of his artistic stature now and must be accepted as a pianist of the first rank.

SATURDAY, FEBRUARY 7

Boston Symphony Orchestra

At the Saturday afternoon concert in Carnegie Hall, February 7, the Boston Symphony Orchestra gave the first performance in New York of a symphony by Frederick Shepard Converse. It would be pleasant to be able to record the arrival of an important and interesting American symphony, but this work seemed on first hearing little different from the colorless, unoriginal and neutral music that has preceded it from Mr. Converse's pen. The first movement was rather gloomy in character, without being impressive; in the second movement Mr. Converse was less involved than usual and there was some agreeable music with quite a tune to it (mirabile dictu!), made still more agreeable by the aid of muted strings; the third movement was the conventional three-quarter time scherzo with an undistinguished tune, and the final movement leaned heavily on Richard Strauss, more especially the few pages just at the close. The instrumentation showed an expert hand. The audience refrained from anything more than polite applause.

After the intermission M. Monteux led the orchestra in a solemn performance of the Schubert unfinished symphony. He made the customary mistake of taking the first movement about twice too slow and the second movement somewhat fast. A glance at the score will show M. Monteux that the first movement is an allegro moderato and the second an andante con moto, and a consultation with the metronome will show him something that he does not know, viz: that there is not a two line difference on the metronomic scale between his tempo for the first movement and the second. In other words, he takes the allegro and the andante at practically the same identical pace, with deadly result. And that cello melody in the first movement. It is just too saccharinely sweet for anything according to Mr. M. There are other conductors

beside M. Monteux, however, who have never discovered that this entire first movement is passionate, dramatic, highly emotional, instead of a placid stream of melted sugar. Rimsky-Korsakoff's "Grosses Paques" overture finished the program, in a presentation that lacked force and accent.

New York Philharmonic Orchestra—

Guimar Novaes, Soloist

Beethoven and Wagner were the composers whose works were performed at the concert given by the Philharmonic Society of New York at Carnegie Hall on Saturday evening, February 7. Beethoven's "Lenore" overture, which opened the proceedings, was given a scholarly reading by Mr. Stransky and his capable men. The Wagner numbers consisted of the exquisite prelude to "Lohengrin" and also the prelude to the third act of the same opera. Both of these orchestral selections were played with a thorough understanding of the musical content of the score, and the spontaneous applause with which the works were greeted was indeed well deserved. Then there were also the March of the Grail Knights and the Bell Scene from "Parsifal," "Dreams," and the overture to "Tannhäuser," all of which were given satisfactory readings.

That sterling pianist, Guimar Novaes, was the soloist, playing the Beethoven concerto with the orchestra. Her exceptionally lovely tone of singing quality was in evidence, and when the passages demanded it she played with a power and brilliance befitting an artist of her rank.

New York Symphony for Children

At the New York Symphony Orchestra's Saturday morning (February 7) concert for children, Mr. Damrosch preceded the playing with a twenty minutes' talk on the percussion instruments which would be used characteris-

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tically in the concert numbers of the program. These delightful selections included "The Gypsy" and "Scotch Idyl" from Saint-Saëns' "Henry VIII" music, two of the "Slavonic Dances" by Dvorák, the "Naila" intermezzo by Delibes, a xylophone solo by Herbert, and the coronation march from Meyerbeer's "Prophet." Among the less usual percussion instruments here in use were the long mediaeval drum and the tiny Greek cymbals. Aside from the speech of explanation, the main responsibility for the preliminary examples and the subsequent participation with the orchestra fell upon Mr. Borodkin, who got on splendidly with the entire task. The children evidently wished to hear the xylophone solo again, but the time was getting short. The entire session, including the talk, required but fifty-nine minutes. The orchestra played in splendid vivacity throughout, and Mr. Damrosch knew how to bring out every phase of the character the works were intended to represent.

Merwin Howe, Pianist

Merwin Howe, after an absence from the concert stage during which he saw service abroad, gave his second Aeolian Hall recital before a large audience on Saturday afternoon, February 7. Mr. Howe's big number was the Schumann fantasy, op. 17, which served to reveal excellent technical equipment and a good sense of rhythm. He is musically, and his interpretations were characterized by their intelligence. The lighter pieces by Chopin, Scriabin, etc., revealed the delicacy and charm of his playing in comparison with the depth of his heavier work. He was well received and was obliged to give several encores.

New York Trio

The third and last concert of the season by the New York Trio, consisting of Clarence Adler, piano; Scipione Guidi, violin, and Cornelius Van Vliet, cello, was given in Aeolian Hall on Saturday evening, February 7, and like the two preceding concerts attracted a large and enthusiastic audience. The program comprised the Schumann trio in D minor; Trio, No. 1, G major, Haydn; and trio, op. 15, G minor, by Smetana. The work of the New York Trio is of a high order, and organizations of this

kind, where idealism predominates, are entitled to encouragement. This trio, although only in existence one season already fills a position in the musical life of the metropolis which should establish its permanency. There are thousands of real music lovers in New York and throughout the country who are desirous of hearing the works of the great masters presented with such skill as is done by this organization, the members of which invariably discard individuality for cooperation, resulting in the excellent ensemble for which the first season just closed has established a lasting reputation for these players.

SUNDAY, FEBRUARY 8

Arthur Rubinstein, Pianist

The second piano sonata, op. 21, by the Polish composer, Karol Szymanowski, was the important feature of Arthur Rubinstein's Sunday recital for the Friends of Music. The "Almeria" from Albeniz's "Iberia" suite, a dance from "El Amor brujo" and a manuscript "Spanish Fantasia" by Manuel de Falla were included, the last coming to first performance anywhere. Then came three "Mouvements perpétuels" by Francis Poulenc, and Ravel's "Valse nobles et sentimentales," the recital concluding with Stravinsky's short final scene from the "Fire Bird" music.

It may be that of all this modern music, Ravel's waltzes were not entirely worth the twelve minutes devoted to them, neither was de Falla's Spanish fantasia worth the ten minutes needed for performance. In contrast, de Falla's "El Amor brujo," though slightly exotic, is an attractive dance and very playable. The fantasia had good national themes but finally seemed noisy and futile. The motionless and impressionistic materials of the modern French like Ravel are not adapted to long forms, and Debussy's works often required but a little more than one minute. The Albeniz "Almeria" is all vital and beautiful, highly Spanish, if occasionally tonally vague for the purposes of mood. The short number of Stravinsky followed these in an impression of great sanity and entire musical quality, as if from one of the best voices of the program.

The Szymanowski sonata was reviewed for the MUSICAL COURIER, from Leipzig, on the occasion of Rubinstein's playing there in 1911. The nine years age still more clearly show the definite musical value then ascribed to works, but one of the most gifted of all Polish composers. The tonality is seldom complex, the material is always pervaded by fine lyric quality and the general physiognomy is gauged to brilliant concert style. The fugue finale, coming after a short series of variations, constitutes in itself a brief master work of modern tone and unflinching lyric inspiration. The artist played brilliantly through the entire program.

Josef Hofmann, Pianist

Josef Hofmann's second New York recital crowded Carnegie Hall to the limit of its seating capacity, stage room and standing space, on Sunday afternoon, February 8. The recent snow storm had no effect on the crowd of musicians and music lovers and their enthusiasm was wildly demonstrated many times after. The masterful playing of the great artist of the piano had held all spellbound.

Ever that same marvelous technician and producer of tone, the virtuoso offered a program as wonderfully interesting as it was well performed. He opened with the Beethoven C major sonata after which came the Debussy "Soiree en Grenade" and Weber's "Perpetuum Mobile," the last particularly rousing. Following these he offered a Chopin group—E flat major nocturne (op. 55, No. 2), Impromptu in G flat major, Ballade in F major; Rachmaninoff's prelude in D minor; a Scriabin group—prelude in A minor, etude in C sharp minor, and etude in D flat major; and lastly Schubert-Liszt's "Hark, Hark, the Lark" and "Erlking."

Needless to say encores were demanded and given and the huge audience finally departed still hungry for more but nevertheless pleased beyond words with one of the finest piano programs heard this season.

New York Symphony Orchestra

Mendelssohn's "Scotch" symphony made the Sunday, February 8, matinee bright with melody and sunshiny spirit as interpreted by Walter Damrosch and his valiant band. It was a vivacious and amiable performance. D'Indy's "Istar" variations, of ultra modern pattern, served as excellent contrast to the Mendelssohn measures, and was played with splendid technic and tonal finish. Beethoven's "Egmont" was the other orchestral number.

Alfred Cortot, admirable pianist and musician, gave a spirited and tasteful reading of Saint-Saëns' fourth concerto.

Fine Soloists at Brick Church Noon Concert

The Mendelssohn-Bartholdy "Hymn of Praise" was sung at the Brick Church at noon on Friday, February 6, by Vahrah Hanbury and Elizabeth Smythe, sopranos, and George Hamlin, tenor, assisted by the motet choir of the church, under the direction of Clarence Dickinson, organist. It was an excellent presentation and was enjoyed by the good-sized gathering of people.

Miss Hanbury sang her solos effectively, disclosing a soprano voice of rich quality and clarity, which is well suited to the demands of church and oratorio work. As for Mr. Hamlin, he is a past master in that phase of his art. The choral parts were carefully rendered and, all in all the hour of music was an enjoyable one. Mr. Dickinson deserves due credit for his efforts to do more for the cause of music.

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Religious Aspects of St. Olaf's Tour

The executive committee for the guarantors of the tour of St. Olaf's Lutheran Choir has issued a four page circular containing letters from L. W. Boe, president of St. Olaf's College; H. G. Stub, president of the Norwegian Lutheran Church of America, and F. H. Knubel, president of the United Lutheran Church in America. Perusal of these letters shows that each considers the work of the choir in its religious as well as its musical significance. Thus Dr. Boe writes in part:

"Due to the splendid spirit and co-operation of men who love the Church, it has been made possible for St. Olaf College to send its choir on a tour through the larger Lutheran centers of this country. The choir has for many years, under the direction of Prof. F. Melius Christiansen, been a mighty factor in the cultivation of church music among the Norwegian Lutherans of the West. It has been interested in the Lutheran chorals and art music, not from the standpoint of an accomplishment, but as a means of worship.

"The Lutheran Church in its strength is a singing church. As such she has retained a hold upon her children who have found a hospitable home in America. As a singing church she must find herself in the language of the land.

"The mission of the St. Olaf Choir is primarily to develop in the students of the college a thorough appreciation of Lutheran Church music. It welcomes, however, the opportunity to serve in the larger field. The choir comes as a representative of the Lutheran congregation of the West with greetings to the Lutherans of the East. It is hoped that through its presentation of our common heritage we may become more conscious of our common spiritual ancestry and of our common faith."

Mr. Stub's letter says in part:

"Among church choirs that have made it their object to bring these church music treasures near to the hearts of as many as possible in our beloved country, the St. Olaf College Choir, of Northfield, Minn., under the direction of Prof. F. Melius Christiansen, certainly is in the front rank.

"It affords me great pleasure to recommend as heartily as possible the St. Olaf Choir to those who love our Lutheran hymns and chorals and music, because the way in which everything is rendered will be an inspiration and strengthen the love of our unsurpassable Lutheran Church music and song."

Mr. Knubel's letter is as follows:

"It has been a pleasure to see and hear that the St. Olaf Choir is planning to make a tour which will cover some of our Eastern States. I have heard much concerning the fine singing of this choir and am convinced that its concerts will provide an evening of pleasure to all who attend. Beyond this, however, such a tour of these Eastern States by this organization ought to be of great help in increasing the sympathetic interest of all parts of our Lutheran Church in one another's welfare. May their coming be welcomed to this end in all of the cities of the East."

The circular, bearing the name of M. H. Hanson as general manager of the tour, also includes one of the choir's concert programs, showing not only works by Bach and Mendelssohn, but older materials from the twelfth, fifteenth, sixteenth and seventeenth centuries, besides such moderns as Grieg, Gretchaninoff and the conductor, Christiansen, himself.

Metropolitan Repertory Next Week

"Parsifal," with English text by H. E. Krehbiel and new scenery by Joseph Urban, will be restored to the Metropolitan Opera repertory at a special matinee on Thursday, February 19, beginning at 1:30. The cast will include Matzenauer, Gordon, Ellis, Ingram, Sundelius, Delaunoy, Mellish, Tiffany, Harrold, Whitehall, Rothier, Didur, Ananian, Bada, Dua, and Laurenti. Bodanzky will conduct.

Other operas next week: Monday, "Il Barbiere di Siviglia" with Barrientos, Hackett, de Luca, Mardones, Malatesta, Papi; Wednesday, "Manon Lescaut," with Alda, Caruso, Amato, de Segura, Papi; Thursday, "Rigoletto," with Barrientos, Perini, Hackett, de Luca, Martino, Moranzoni; Friday, "Madam Butterfly," with Farrar, Fornia, Martinelli, Scotti, Moranzoni; Saturday matinee, with Muzio, Matzenauer, Caruso, Rothier, Mardones, Bodanzky; the Saturday night popular price opera of next week will be announced later.

At next Sunday night's opera concert, (February 15) Toscha Seidel, violinist, will play. Evelyn Scotney, Jeanne Gordon and Jose Mardone will sing. The orchestra will be under the direction of Richard Hageman.

De Bruyn Entertains Bonci

A big reception in honor of Alessandro Bonci took place at the residence of Mr. and Mrs. Roger De Bruyn last Sunday evening, February 8, and proved to be a very brilliant affair. Among those invited were Yvonne Gall, Galli-Curci, Florence Macbeth, Tamaki Miura, Rosa Raisa, Forest Lamont, George Baklanoff, Carlo Galeffi, Giacomo Rimini, Virgilio Lazzari, Marcel Charlier, Louis Hasselmans, Gino Marinuzzi, Paul Althouse, Maria Barrientos, Giuseppe De Luca, Rene Devries, Helen Fountain, Maná-Zucca, Edwin Franko Goldman, Mme. Ohlseng, Mr. and Mrs. H. M. Johnson, Albert Clark-Jeanotte, Alexander Lambert, Roberto Moranzoni, Gennaro Papi, Papalardo, Frederick Schlieder, Rhea Silberta, The Misses Thursby, Delia M. Valeri, C. M. Wiske, Frieda Hempel, Claudia Muzio, Leonard Liebling, Florence Easton and Montemezzi.

Lydia Lipkowska Arrives in New York

Lydia Lipkowska, for several seasons the favorite coloratura of the Boston Opera Company, arrived in New York Sunday, February 8, on the S. S. Adriatic, bringing with her her second husband, Lieutenant Pierre Bodin of the French Army. She met Lieutenant Bodin in Odessa, Russia, a few months ago, where he assisted her in rescuing her daughter who had been left behind in the flight from the city before the advancing Bolsheviks. Mme. Lipkowska will remain in this country for some time and it is not improbable that she will be heard in public, either in concert or opera.



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GALLI-CURCI SETS CHICAGO OPERA AUDIENCE WILD WITH ENTHUSIASM

In "Traviata" Coloratura Star Makes Triumphant Return—Rosa Raisa Gives Fine Presentation of "Norma"—Garden, in "Le Jongleur" and "Louise," Wins New Laurels—Sold Out House Hears Bonci—Tito Schipa Makes New York Debut and Scores Great Success—Dolci, Maguenat, Dufranne, Sharlow, Rimini Win Praise—Marinuzzi Gives Remarkable Performance of "Falstaff"

"TRAVIATA," MONDAY, FEBRUARY 2.

Galli-Curci made a triumphant return in one of her great roles and was acclaimed by the audience in the fashion that has become familiar whenever the popular coloratura star makes an appearance in this city. All her former vocal virtues were in evidence, the purity and smoothness of tone, the plastic phrasing, the lyric command, and of course the dazzling technical fireworks. Here and there, however, were slight deviations from pitch. In her delineation of the heroine, Galli-Curci revealed a measure of charm and pathos that served even to enhance the effect of her singing. Huzzahs filled the air after every act and the beloved diva was assured by the frenzy of her reception that she had lost none of her hold on New York opera goers.

Alessandro Dolci sang Alfredo, and did it with much feeling and very fine tenor art. Alfred Maguenat was the elder Germont, a part he interpreted sympathetically. The rest of the cast comprised Philine Falco, Lodovico Oliviero, Desire Defrere, Vittorio Trevisan, Constantin Nicolay, Anna Corenti, Giuseppe Minerva and Harry Cantor. Teofilo de Angelis conducted with only fairly good results.

"NORMA," TUESDAY, FEBRUARY 3.

It was good to hear Bellini's fine old opera, which did not sound nearly as old fashioned as had been expected. It abounds in melody and offers splendid opportunities for the chief singers. Rosa Raisa, who took the title part, availed herself grandly of the possibilities and gave a noble presentation, noble in appearance, bearing, style, and vocal manner. Her very full and rich tones, thrillingly powerful, were employed with true art to effect large climaxes where they were needed, and especially at the most dramatic moments. But also she showed herself the possessor of softer utterance, of pathos, of lyric ecstasy, of a beautiful legato. The "Casta Diva" aria remained true to traditional outlines but Mlle. Raisa gave life and soul to many of its faded measures. After her great finale in this number, the audience burst into hurricanes of applause and gave the singer an ovation such as New York rarely grants to a musical performance. It was a complete triumph for the wonder voiced Raisa.

Alessandro Dolci had an excellent role in Pollione, for it showed all the best qualities of his singing and acting. His vocalism appealed most strongly and his acting was impassioned and convincing. Myrna Sharlow did admirable work as Adalgisa. Virgilio Lazzari's sonorous contributions as Oroveso were given with fine sense of style. Others who sang well were Emma Noe and Jose Mojica. Gino Marinuzzi gave marvelous aid with the baton and galvanized his orchestra, chorus, and principals into infrequently spirited cooperation.

"LE JONGLEUR DE NOTRE DAME," WEDNESDAY, FEBRUARY 4.

With "Le Jongleur de Notre Dame" as the Chicago Opera's offering on Tuesday evening, February 3, interest was focused on Mary Garden, as this ever versatile artist has made its principal role, which she created, distinctly her own; in fact, it is due to her devotion to the wistful little juggler that a very appreciative following is annually given the opportunity of hearing this delightful Massenet work. Opera goers are fully aware of the astonishing vividness that Miss Garden lends to any characterization she essays, and her delineation in this case is no exception. She makes her audience feel the pathos of the little vagabond and invests the role with that quality known as charm.

The part of Boniface, the monastery cook, was admirably enacted by Hector Dufranne, whose sympathetic singing won much favor, especially in the second act, when he was given one of the biggest demonstrations of approval manifested during the evening. Gustave Huberdeau made a dignified Prior and sang well. The quarrelsome artist monks—Poet, Painter, Sculptor and Musician—were adequately handled by Edmond Warnery, Virgilio Lazzari, Constantin Nicolay and Desire Defrere, respectively, and Marcel Charlier was responsible for the smoothly conducted performance.

"LA SONNAMBULA," THURSDAY, FEBRUARY 5.

News interest—as the dailies say—in the performance of "La Sonnambula" by the Chicago forces on Thursday

evening, February 5, centered in the first appearance in New York of the young Italian tenor, Tito Schipa, who came here after being heralded in Chicago and other foreign parts as a singer of unusual attainments. Be it said at once that he fairly measured up to the reputation which had preceded him. His voice is a true *tenore di grazia*, a variety of voice that is as scarce today as snowballs in July. While it is capable of great flexibility, there is no suggestion of whiteness in it. It is of a beautiful, round, full quality, with much warmth and plenty of manliness. The role of Elvino calls upon the tenor for practically only one kind of singing—pure cantilena, with scarce a dramatic suggestion—so that one must await another appearance to learn the entire range of this tenor's ability, but no better Bellini singing has been heard in this city for many years. He handled the many vocal ornaments which encumber the part with sure and dexterous style. Another notable point was the way in which his voice blended with that of Galli-Curci. The quality of the two is strikingly similar. Mme. Galli-Curci was in decidedly better vocal form than on Monday evening. She sang with the greatest ease throughout and there was no suggestion of a deviation from the pitch at any moment. The present writer has, in fact, never heard such uniform perfection of singing on her part. The part fitted her and she it, and, with the inspiring support of Schipa, the long series of duets, which abound in the opera, were a string of pure delight. It was a remarkable and unusual display of the genuine *bel canto*.

There is practically nothing to Bellini's sickly-sweet work except the two principals, but the rest of the cast gave thoroughly capable support, especially Myrna Sharlow, who sang the little that fell to her in a finished manner, while Marie Claessens, Virgilio Lazzari and Vittorio Trevisan were quite satisfactory throughout. The weak spot of the evening was, as usual, the entirely perfunctory time beating of Teofilo de Angelis.

"FALSTAFF," FRIDAY, FEBRUARY 6.

It would be idle to say that "Falstaff" filled the house at the Lexington on Friday evening. "Falstaff" never fills the house anywhere. It is not a popular work. There is hardly a set tune in it and the only star part is for a baritone. But there was a big audience there and the few musicians who were absent were conspicuous on that account, for "Falstaff" is a chef d'oeuvre that musicians love and they turn out in force to see it.

It was a fine performance, that of the Chicago Opera Association. First of all, it gave Gino Marinuzzi his first real opportunity to show what he could do with a good opera, and what he did was remarkable. There is no better Italian opera conductor today—not excepting the renowned A. T.—and very few to equal him. He led the extremely difficult opera, full to the brim with rapidly shifting rhythmic and dynamic changes, without a score, and the orchestra responded with a display of brilliancy and delicacy that it has not before shown here this season.

As Falstaff, Giacomo Rimini did by far the best work he has ever done here, both vocally and dramatically. He has studied the role thoroughly with Toscanini and the result was apparent. There was real humor in both voice and actions. Notably good was he in the second scene in the Inn. It was a distinctly creditable performance and won the hearty approbation of the audience, which recalled him repeatedly. All the women were delightful. Raisa's voice was quite its old self and it was very evident that when she made her season's debut in "Norma" on the preceding Tuesday she had still been suffering from the results of a cold. When in the condition which it showed Friday evening, it is an organ of unsurpassed beauty, although the "Falstaff" score gave her few opportunities to display her abilities as a singer. Myrna Sharlow, as the young Ford daughter, had an unusual chance to exhibit the beauties of her upper register and took full advantage of them. Schipa sang and acted well as Fenton, although it is a small part for so expensive an artist, while Desire Defrere won—and deserved—the heartiest round of applause of the evening for his really magnificent singing and acting in the second act. His soliloquy was the gem of the opera. Irene Pavloska, Daddi, Oliviero and Lazzari were excellent in smaller parts. Marie Claessens

acts well, although her singing leaves considerable to be desired. All in all, it was a thoroughly good performance of a work that is seen all too seldom.

"LOUISE," FEBRUARY 7 (MATINEE).

Charpentier's opera of Parisian bourgeoisie life intermingled with that city's Bohemianism as represented by Montmartre and its denizens, remains a fascinating work musically and dramatically. Why this absorbing modern musical play (which has traits that appeal universally to all kinds of audiences) is not heard in New York more frequently remains an eternal mystery. The Charpentier score is full of beauty and brilliancy and has constant power of characterization. There is not a moment when the listener is not as absorbed in the music as the spectator is held by the play. "Louise" is a great work.

Mary Garden's delineation of the heroine needs no added praise at this late day. It is, as ever, a perfect presentation of the role in all its phases. Even her singing, so often criticized, offered loveliness of tone and emotional expressiveness. It always is musical. Charles Fontaine, cleverly made up to resemble Charpentier, was a manly and romantic Julien, who interpreted with ringing voice, smoothness of phrasing, and histrionic ease and surety. New York has seen and heard no better Julien. Hector Dufranne gave a tender portrayal of the earlier scenes of the Father and rose to impressive dramatic heights at the close of the opera when he denounces and disowns the wayward Louise. Maria Claessens, as the Mother, did her vocal scoldings and protestings with much spirit and a large degree of realism. In the large cast, excellent all, outstandingly interesting contributions were rendered by Edmond Warnery, Myrna Sharlow, Jose Mojica, Desire Defrere, Gustave Huberdeau, Constantin Nicolay, Edna Durch, Irene Pavloska, Dorothy Follis, Emma Noe and Dora De Philippe. Marcel Charlier conducted well except for momentary tempo differences between chorus and orchestra.

"LA BOHEME," SATURDAY, FEBRUARY 7 (EVENING).

A sold house turned out to hear the Chicago Opera Company's performance of the Puccini favorite "La Boheme" with Alessandro Bonci as the poet. The impression that the famous tenor made previously in the week was duplicated on Saturday evening. If anything, the audience liked him better in the more familiar role, which he sang and acted with the skill that is coupled with complete artistry. Frequent and enthusiastic demonstrations of approval throughout the evening were not out of order.

Evelyn Herbert was a charming Mimi and a pleasant voiced one; while Rimini, Lazzari and Defrere were capital as the artistic associates of Rudolph. The role of Musette was in the capable hands of Irene Pavloska. De Angelis conducted.

N. Y. S. T. A. Elects Officers

The New York Singing Teachers' Association, formerly the National Association of Teachers of Singing, has elected the following officers for 1920: President, Gardner Lamson; vice-presidents, Edmund J. Myer, Ida V. Enders, Francis Rogers; treasurer, May Laird Brown; secretary, George E. Shea.

The past year has marked an advance, under the presidency of Adele Laeis Baldwin, in the march of the association toward its goal of becoming truly representative of the voice teaching profession in America, not only through the quality of its members, but by the principles it adopts as creating and maintaining the highest standards of vocal pedagogy and artistic singing.

Applications for membership will be gladly received from reputable teachers of singing who feel they have something to contribute to the growth of the association and something to learn from the interesting addresses and discussions at its regular monthly meetings. Teachers of associate arts, in sympathy with the objects of the association, may become associate members. The address of the secretary is 545 West 111th street, New York.

Passmore Declines Operatic Engagements

Melvena Passmore, since her successful appearance at Boston, when she sang "Lucia" with the Boston Opera Company, has been offered a thirty-five weeks' engagement by that organization, but as she is determined to devote a great deal of her time to concerts and oratorio, the offer has had to be declined, flattering as it was.

Miss Passmore is likely to visit England in the summer, having been invited by a great English organization to sing there quite early in the fall. So far, however, nothing has been definitely settled.

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DOROTHY JARDON'S UPHILL FIGHT

The Story of an Ambition Achieved

By Ralph Fellowes

The unusual success of Dorothy Jardon, the young prima donna soprano of the Chicago Opera Association, in her various roles with that organization during the present season, brings new interest in the career of this very talented young American artist. The high place she occupied in the estimation of the late Cleofonte Campanini is shown in his selection of her to create the role of Zaza, in which Titta Ruffo also made new and brilliant history for the Chicago organization; and to this important assignment she has since added the roles of Manon in Puccini's "Manon Lescaut" and the big and impressively dramatic role of Giorgetta in "Il Tabarro," which are among this season's Chicago novelties.

The brilliant debut of Dorothy Jardon as the dramatic prima donna of the Chicago Opera Association last season in the title role of "Fedora" signalized the professional triumph of an unusual person—a young woman gifted from childhood with the talents of a singer and an actress, but who, through force of circumstances, has been compelled to fight her own way through every hindrance and over countless obstacles to the one fixed and absorbing ambition of her life. Stranger than fiction are the truths that might be recounted in the life story of early poverty, ceaseless work, endless vicissitudes and indomitable courage which marked but never marred the inevitable rise and now swiftly mounting success of this young American singer.

Daughter of a talented and temperamental Frenchman and an ardently imaginative Irish mother, Dolly Jardon was one of a large family of brothers and sisters born and reared in the heart of New York, the Longacre district, the pulse and center of the musical and theatrical world. In this environment and with her mingled Gallic and Celtic blood clamoring for expression, it is not strange that the big eyed, free limbed schoolgirl of the old Forty-fourth street public school, heedless of disadvantages that would have terrified a less dauntless child, began to realize the precious possessions of her musical instincts, her dancing desires, her passion for song and her blossoming beauty, as sure equipments and unanswerable arguments for her success on the stage.

From the days when Dorothy Jardon won her first applause as an entertaining child who could mimic pleasantly, dance naturally and sing a whole lot, to the night last season when she made her brilliant debut in the role of Fedora in grand opera, the career of this amazing young American woman has been a ceaseless and gallantly fought fight; first for a living, then for public recognition, then for vocal and dramatic progress and fine musical attainments, and, finally and splendidly, for a place on the grand opera stage.

A few years ago Mme. Jardon made one of the greatest successes ever achieved in the British capital by an American musical comedy star. Flattering offers came to her from foreign impresarios who saw and heard the grand opera possibilities of a young actress of such fine acting ability and such a splendid voice as to place the young American star in a class by herself as "an operatic prospect." But she ignored the offers of alien patronage and came home to America for new triumphs in the lighter musical roles, always holding steadfast, however, to her ultimate goal. Even in the days of her triumphs in light opera, she never for a day relaxed her musical studies and her diligent cultivation of an already glorious voice.

Among her talents is that for writing music, and songs of her composition will live long in the memories of her audiences. Such lyric gems as "Violette," the song which made the greatest success for Della Fox; "The Broncho Buster," which is familiar in every town and hamlet of the United States, and a number of other compositions for voice and instrument came from the gifted pen of Dorothy Jardon. Besides these accomplishments, achieved in the midst of as busy a career as ever fell to the lot of an ambitious and energetic American girl, Mme. Jardon has managed to master Italian and French, so that now her linguistic

equipment for every operatic role in those languages is the admiration of her fellow artists.

But the big and growing triumphs of grand opera, precious and priceless as they are to this crescent American prima donna, are not so dear to her heart as the unforgettable glory she has won and will always hold as "a singer for her people." Dorothy Jardon holds many honors in the first introduction of songs that have since attained international fame and popularity. It was Jardon who gave the first public singing to "The Long, Long Trail" and to "Keep the Home Fires Burning," and she also started "The Song of Songs" upon its never interrupted path to national popularity. "A Little Love, a Little Kiss" and "Love, Here Is My Heart" are among the other famous love ballads which she launched upon their endless records of popularity.

From the autumn days of 1914, when France, England, Belgium and Italy first felt the need of help from the United States, Mme. Jardon has continuously devoted her time, her influence and her splendid talents to the cause, first of the Allies and later and unceasingly to that of her own country. On more than one hundred occasions during the great war, in mass meetings for enlistment, in each of the four big Liberty Bond drives, in the Red Cross and Knights of Columbus drives, in the Salvation Army rallies, and at scores of soldiers' shows, Mme. Jardon lifted her voice in song.

Nature was kind to this young American of the grand opera stage, but incessant industry and an indomitable courage have been the ablest reinforcements of her inevitable success. Such American artists as Harrison Fisher and Henry Hutt have chosen her as the model for some of their figures, and she has had many offers to enter the voiceless realms of the motion pictures. Thus far she has resisted these tempting opportunities, although a great Biblical play, in which she was cast for the role of Pharaoh's Daughter, was especially written for her by one of the foremost scenario writers for the films.

Just past the threshold of her splendid entrance into the highest field of vocal expression and in the heyday of her young womanhood and artistic enthusiasm, Dorothy Jardon yet clings to her art as the completest and most beautiful of her endowments. Already she is recognized and hailed as a fixture of grand opera, and her future career is one of the greatest promise.

Ditson Publishes Grey's "Dearest"

When, to so attractive a song as "Dearest," by Frank H. Grey, the Oliver Ditson Company, its publishers, gives such an attractive cover as the one with which it has been

issued, success seems doubly assured. To words by Frederick H. Martens, Frank H. Grey has written an attractive tune with waltz refrain, not difficult to pick up, though by no means commonplace. The piano accompaniment, although full and effective, is not at all difficult. The new song, which is issued in three keys, will appeal to every taste and promises to be one of the most successful popular numbers that the Ditson house has ever issued. It is evident that the Ditson firm appreciates the value of self advertisement, for so attractive is the cover that a window display would be bound to sell many copies for any dealer entirely irrespective of the song itself. Besides the vocal arrangement there is an excellent orchestration.

Hans Hess Scores Again in New York

Hans Hess, the Chicago cellist, fulfilled the greatest expectations at his second New York recital, at the Sixty-third Street Music Hall, on January 17, which had been aroused at his first recital on October 22, 1919, in the same hall.

He plays with finished technic, and the tone which he draws from his instrument is fresh and clear. The intelligence with which he plays makes every composition he renders a thing of plastic beauty. He was warmly applauded and obliged to respond with several encores. Mr. Sheffield was a capable accompanist.

Simmions Pupil in Comic Opera

Jeanette Studley Ames, soprano, a talented pupil of Louis Simmions, has been engaged to sing the principal role in "The Chocolate Soldier," starting on the road.

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Sergei Adamski Warmly Applauded as Singer—Bedetti Wins Success as Soloist with Symphony
—Josef Hofmann Pleases in Recital—Alexander Gunn Makes Favorable Impression
as Pianist—Conservatory Notes

Boston, Mass., February 8, 1920.—Last Thursday evening, February 5, in Jordan Hall, Harold Bauer, pianist, and Jacques Thibaud, violinist, concluded their notable series of three concerts in which they have been playing the sonatas of Beethoven for piano and violin. The sonatas performed at this concert were those in A major, op. 12; F major, op. 24; and A major, op. 47, best known as the "Kreutzer." The hall has been sold out in advance, but many were unfortunately prevented by the storm from making the audience a record breaker, which it gave every promise of being. As in the first two concerts, Messrs. Bauer and Thibaud merged their individual abilities into an ensemble which revealed very effectively the simple beauties of the first sonata, from the master's earlier works; the melodic charm and rhythmic grace of the deservedly familiar sonata in F major; the eloquent and impassioned measures of the celebrated "Kreutzer" sonata. It was indeed a late day to enlarge on the musical sensibilities of these sterling artists. Seldom, if ever, has an audience at a chamber music concert been so quick to respond, so keenly appreciative of the glories of this absolute music, so loath to depart. It has been a memorable series—memorable in quality of performance, and extraordinary in size and enthusiasm of audiences.

SERGEI ADAMSKY REPEATS SUCCESS AS SINGER.

Sergei Adamski, the pleasurable Russian tenor, returned to Boston Wednesday evening, February 4, to give one of his highly enjoyable recitals in Jordan Hall. Mr. Adamski renewed the favorable impression which he made here last season, and again gave ample proof that he could hardly be surpassed in American concert halls as an interpreter of Russian folk songs. The tenor's refreshingly unhackneyed program opened with two songs of tragic mood from Osma's Spanish cycle, "Cantares de mi tierra," written for and dedicated to Mr. Adamski. These were followed by an interesting Russian group from Borodin, Rachmaninoff, Gliere, Rimsky-Korsakoff and Moussorgsky and songs in English by Storey-Smith, Redman, Christ and Treharnie; the list ended with a fascinating group of Russian folk songs.

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Assistants: Vincent V. Hubbard
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SYMPHONY CHAMBERS, BOSTON

Mr. Adamski's singing again disclosed the admirable qualities that stamped his performance before—a voice of beauty and of generous range which he controls effectively, but which loses quality when he forces it; a depth of feeling and passion particularly noticeable in his spirited interpretation of the Spanish and Russian numbers) and a convincing sincerity which makes his interpretations, especially of his native folk songs, seem veritably inspired. Mr. Adamski's singing of a Cossack song, the stirring revolutionary air, "Dubinouchka," and his eloquent performance of the popular Volga boatmen's song will not soon be forgotten. Of noteworthy mention were the musicianly and sympathetic accompaniments provided by Edna Sheppard, an excellent pianist. The audience was very enthusiastic.

BEDETTI PLEASES AS SOLOIST WITH SYMPHONY.

Jean Bedetti, the eminent cellist who came from Europe last fall to lead the cello section of the Boston Symphony Orchestra, appeared as soloist for the first time at the concerts of Friday afternoon and Saturday evening, January 30 and 31, in Symphony Hall. Mr. Bedetti chose Schuman's seldom heard though altogether agreeable concerto in A minor; and he had not played many measures before those who had previously detected evidences of his abilities in his finished performance of solo passages in symphonic works, were confirmed in the belief that here was a cellist of no mean distinction. Mr. Bedetti commands a warm, full tone—witness his glorification of the slow movement with its tender melancholy and charming beauty; technical ease—note the surety of his cadenza work in the finale; impeccable intonation and a feeling for nuance. Moreover, he plays with taste and intelligence—his conception of the concerto always orchestral, and with no desire for individual display. In other words, Mr. Bedetti proved himself not only a great cellist, but a great musician as well, and a notable addition to the orchestra. He was recalled several times.

Converse's symphony in C minor had its first hearing at these concerts and was unusually well received. The work which was inspired by the war, is constructed in the conventional order with the orthodox four movements—the opening adagio misterioso is of a stern and determined mood which dominates the whole movement; the second movement is a sort of nocturne suggestive of a sentimental setting; there follows an animated scherzo with ominous forebodings (cf. the persistent intrusion of drumbeats in the waltz movement of the "Pathétique"); the finale is martial and triumphant. Although this symphony is rather involved the composer shows that he understands the modern orchestra and writes well—at times, masterfully—for it. Of greater importance perhaps, is the fact that he has sincere poetic instincts and melodic ideas of no little beauty. We have yet to hear, however, the heroic symphony of the war; presumably and it would occasion no surprise among our radical neighbors if such a work derived its inspiration from events subsequent to the war, rather than from the romance of the war itself.

The concert ended with Rimsky-Korsakoff's "Russian Easter," an overture built upon liturgical music of the Russian church: music, first serious and dignified, but predominantly gay and festive, and written with that warmth of imagination and gorgeous coloring which we anticipate with pleasure, and usually find, in the works of the ever-welcome Slav who gave us "Schéhérazade."

JOSEF HOFMANN PLAYS.

A large throng of admirers flocked to Symphony Hall last Sunday afternoon, February 1, to the annual piano recital with which Josef Hofmann now favors this city. His flawless technic unimpaired, his touch and tone maintaining their traditionally high standards, his performance, as usual, not quite touching the heights of emotion and infectious spirit, Mr. Hofmann was heard in Beethoven's "Waldstein" sonata; a ballad, a waltz, an impromptu and a polonaise from Chopin; Weber's "Perpetuum Mobile," Debussy's "Soiree en Grenade," three pieces from Mr. Hofmann as "Dvorsky," and Godowsky's ornate transcription of the waltz from Strauss's operetta, "The Bat." The audience forced Mr. Hofmann to add many encores to his program, and he responded with characteristic generosity.

ALEXANDER GUNN WINS SUCCESS.

An exceedingly promising pianist came to light in a recital given last Monday afternoon, February 2, in Jordan Hall, by Alexander Gunn, a pupil of George Copeland. His program mirrored the infallibly interesting choice of pieces with which his teacher used to please admirers in this city. It comprised a prelude and fugue from Bach's "Well-Tempered Clavier," Daquin's "The Cuckoo," four pieces from Debussy, Chopin's fantasy in F minor, two of Brahms' waltzes, three numbers from MacDowell, and Chabrier's "Bouree Fantastique." Although the authority of his playing was marred occasionally by nervousness, Mr. Gunn showed that he already possesses many of the qualities that are indispensable to pianistic success—adequate technical equipment, a beauty of tone and command of shading that often recalled the work of his master, and musical intelligence. The warm applause of his listeners indicated a keen appreciation of talents that will probably give Mr. Gunn high rank among pianists before long.

CONSERVATORY NOTES.

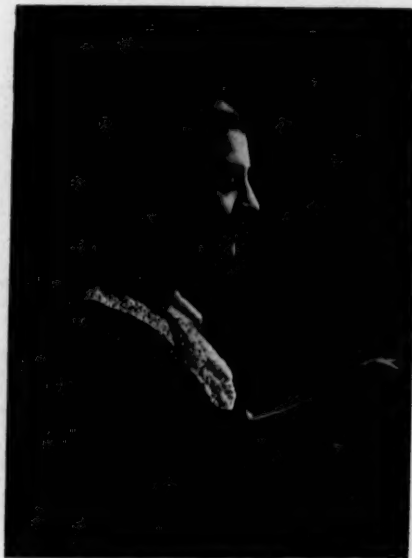
"Night," a symphonic poem for piano and orchestra, by Frederick S. Converse, vice president of the board of trustees of the New England Conservatory of Music, had a presentation with Alfred De Voto as assisting artist at a concert of the Conservatory Orchestra, Wallace Goodrich conductor, in Jordan Hall, Friday evening, January 30. The work is one written by Mr. Converse several years ago and previously performed by several orchestras. Other numbers included two movements of the Schubert

symphony in C major, three orchestral movements from Cesar Franck's symphonic poem for orchestra and chorus, "Psyche," and the Hungarian march from "The Damnation of Faust." The personnel of the Conservatory Orchestra is now complete for the present season with a total membership of eighty-seven performers. J. C.

Margaretta Ziperi Returns from Concert Tour

Margaretta Ziperi, who is called by some the "American Nightingale" because of her exceptional agility, brilliant trills, and crystal-like staccatos, has returned from a successful concert tour. She speaks as follows of the progress made under Giacomo Bourg:

"When I sing, students always come to me and ask: 'How do you trill so birdlike?' My answer to them is, go



MARGARETTA ZIPERI,
Coloratura soprano.

to my maestro Giacomo Bourg. When I first came to him I had absolutely no technic or trill, but now it is natural. I focus every tone and use no muscular energy whatsoever. I am more than grateful to my maestro of bel canto."

Miss Ziperi will make her first appearance in New York on Tuesday evening, March 16, at the Hotel Waldorf-Astoria.

"Depart from Me" Proves Popular

A recent sacred song by John Prindle Scott, "Depart from Me, Ye Cursed," is proving a great success, the editions having been sold out, although published only a few months ago. It is constructed along broad, dramatic lines and is a fitting complement to the same composer's highly successful "Come, Ye Blessed."

Olga Carrara Concert Postponed

It has been announced that the song recital of Olga Carrara, originally scheduled for Tuesday evening February 10, at Aeolian Hall, New York, has been postponed owing to the unprecedented demand for seats, and will therefore be given in Carnegie Hall on the evening of March 1.

De Valdor as Foreign Correspondent

Joseph De Valdor, the New York correspondent of the Music News, has been appointed American correspondent for Le Courier Musical, La Rampe, and Le Menestrel, of Paris. These three magazines are France's foremost musical and theatrical publications. Mr. De Valdor has also been appointed correspondent for Lo Spettacolo, of Rome, a daily newspaper dealing in music, theaters and movies, also of La Rivista Musicale Italiana, of Turin, Italy, a publication which is similar to the musical quarterly edited by G. Schirmer. Some time in May Mr. De Valdor will sail for France.

Maximilian Rose

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SUNDAY EVENING

Feb. 29, 1920

AT 8:15 O'CLOCK

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Metropolitan Opera House Bldg., New York City

**"WE ARE TO HAVE A
NATIONAL CONSERVATORY!"**

Declares Mrs. Frank A. Seiberling, President of
the National Federation of Musical Clubs
By Hortense D'Arblay

"Are we ever going to have a National Conservatory of Music in the United States?" This question was put to Mrs. Frank A. Seiberling, president of the National Federation of Music Clubs, and the reply was a quick and unqualified affirmative.

"Yes, and soon!" replied Mrs. Seiberling emphatically. "Isn't it about time we had such an institution? For quite a while now the 'many' have been seeing that which for-



MRS. FRANK A. SEIBERLING,
President of the N. F. M. C.

merly was seen only by the 'few,' and which, back still further, was seen by only 'one' dreamer of world dreams. Now, when you get the 'many' to see with the eyes of the 'one,' you must know that the hour grows near for the vision to be made a fact.

"Up to now, we are the only country of importance in the civilized world that has not its National Conservatory, under the supervision and the support of its government. But it all takes time," she said leniently. "Our country has had so many problems to solve, and perhaps we have not seen this particular vision with the one great eye!

"We have, latterly, come to a realization of many things of which we were unmindful formerly. We have grown up through personal sorrow and world pain to possibilities which the times are ripe to realize. One of our realizations is that music must be recognized as the great reconstructive force in our nation."

"Is it the war, do you think, that has sobered and aroused our adolescent spirit?" she was asked.

Mrs. Seiberling sighed, paying a moment's tribute to solemn memories; then she said with deep conviction:

"The war—the war has saved our souls and brought us back to a reverent attitude toward life and the purpose of life; the war has taught many the meaning of a humble and a contrite heart. When the great and mighty men who control the world's affairs cease to be religious in

the larger sense, vanity, hypocrisy and egotism come like a scourge to corrupt and destroy; the war has taught us to distrust the material. I believe in a spiritual awakening!"

"You do not think, then, that in commercialism there is strength?"

"Commercialism, in and of itself," protested Mrs. Seiberling, "debases the finer qualities of mind and heart. I ask you whether commercialism knows generosity or the higher virtues? No. It is composed of baser metal, to be used in alloy, and not abused, as it has been for so long."

"But the business man, what of his relation to art? Or is he not yet related?" Mrs. Seiberling laughed:

"Oh, yes, he is related, but he does not like to acknowledge the family tie; the black sheep idea. You know, 'musicians are queer fish,' and so on. Formerly the business man would say, 'Music? Oh, yes, very fine for women, children and effeminate men, but not for us; not for us!' until by degrees musicians were relegated to a sort of menagerie where temperamental antics (the more eccentric the merrier) could be viewed from an altitude of tolerance, scorn or amusement."

"And now the business gentleman is going to unlock the menagerie and let the musicians out?"

"No, he is not, because we have!" laughed the lady.

"And are the lions really going to lie down with the lamb? Forgive me! That is to say, will commercialism and business call music by the gentle name of 'friend'?"

"Yes"—emphatically. "Already, with a common interest toward a splendid goal, this trinity of forces is working unflatteringly."

"And the splendid goal?"

"Why," said Mrs. Seiberling, "the National Conservatory."

A MEMORIAL TO DAVID HOCHSTEIN

**Rochester Music School Settlement Founded in His
Name—Harold Gleason the Director**

These columns have already printed details of the new school of music which George Eastman has presented to the University of Rochester, and which is in the course of construction. Now comes the announcement of a Music School Settlement which has just been organized as a tribute to the memory of David Hochstein, the young Rochester violinist who was killed in France.

The old home of the violinist was purchased by Mrs. James Watson and has been given to the school for its permanent use. The house, which is conveniently situated for the work, has been thoroughly renovated and remodeled and is now equipped for instruction in violin and piano. There is also a large kindergarten department, completely fitted out, where the Dunning System is taught. Since the opening of the school on January 2, 450 children

have registered, and out of this number 300 have already been placed with teachers. The school is modeled along the lines of those established in New York, Boston and other cities, with many new and interesting features.

One of the greatest advantages which the school enjoys is the fact that its entire faculty is sent from the Institute of Musical Art, thus insuring the highest standard of instruction. The running expenses of the school are supplied by a group of interested citizens. The school was organized and is directed by Harold Gleason, the well known organist. Mr. Gleason is well fitted for the work, as he was for some time director of the Boston Music School Settlement. The tremendous response this new project has received demonstrates thoroughly the need of such an institution in every community where the very poor are unable to obtain the musical instruction they so much desire, and promises well for the continued success of this particular school.

Katharine Goodson's New York Recital

Katharine Goodson will give a piano recital in Aeolian Hall, New York, on Monday evening, February 16. Miss Goodson has not been heard in America since 1916, and



KATHARINE GOODSON,
Pianist, who will give a recital in
Aeolian Hall on Monday evening,
February 16.

her reappearance is being anticipated with eager interest by her many admirers and friends in the metropolis. Her program will include, among other numbers, a country dance by Arthur Hinton.

Miss Goodson will leave shortly after her recital for Cincinnati, Oxford and Chicago, where she appears with the Chicago Symphony Orchestra on February 27 and 28, playing the Liapounoff concerto in E major, which has not previously been heard in America. She will appear in recital in Chicago on the evening of March 3 in Kimball Hall.

Miss Goodson will introduce the Liapounoff work in Detroit, also with the Chicago Orchestra, and on March 11 and 12 she will play it in Philadelphia, besides later in the season in St. Paul and Minneapolis.

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"CORRECTIVE CRITICISM OF PRICELESS VALUE," SAYS ELIZABETH LENNOX

"What will she be like, I wonder, after all these years and will she remember the little girl who used to play with her fifteen years ago in that dear old home town in the Middle West," was the thought which occupied the writer's mind as the hour arrived for her appointment with Elizabeth Lennox.

"Will her remarkable success in this, her first, season, have caused her to become any less sweet and lovable than she used to be?" This question was answered more than satisfactorily, before the greetings and reminiscences were over, for Miss Lennox keeps fast hold on that modesty and charming friendliness which so endeared her to her playmates for years.

"How does it feel to go so far up the ladder of success at the very start," she was asked by the curious friend, knowing the effect similar triumphs produce in some artists.

"Oh, it is such a nice comfortable feeling for a moment, and then you feel like Alexander, and long for more fields. But the very nicest thing of all, to my way of thinking, is that I am indebted to no one for such success as I have had. Wait a minute! That is wrong. Had it not been for the loving help of my sister, Olive, I know I should have given up long ago. Whenever I got discouraged, it was she who coaxed, scolded, appealed to my pride not to leave anything unfinished or any stone unturned, and gave me that priceless aid of corrective criticism, which is so very hard to obtain."

"Isn't it interesting that in the true sense of the word no one is self-made? There is always some one—or it may be the memory of some one, or the wish to be like some one, that influences all of us, whether we ever get to be famous or not," mused the interviewer.

"Yes," replied Miss Lennox with a happy smile, "and it does seem as though it were done on purpose to remind us to be unselfish and also to remember that the only happiness success can bring is in the sharing of it with others."

"And speaking of sharing, I can't, for the life of me, see how artists who do not please their audiences and

thus receive the inspiration which a sympathetic audience cannot fail to offer, can go on giving recitals. For only as you give that which pleases your audiences, can you



ELIZABETH LENNOX,
Contralto.

receive in return their appreciative response, with that undercurrent of sympathy which cheers you on."

"The Pope who said 'non Angli, sed Angeli' would make a fresh pun if he could hear this rare band of artists." * * * *World*, N. Y., November 26, 1919.—J. G. Huneker.

"They still maintain a standard of tonal beauty, of artistic interpretation, of perfection, of detail, and of unanimity of impulse that entitles them to the preeminence." * * * *Plain Dealer*, Cleveland, January 3, 1920.—James H. Rogers.

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"Throughout the evening, their playing kept the familiar distinctions of recent years. It still abounds in a flawless technical skill, in a rare technical finesse, in exquisite details, at need and will, of modulation, shading and euphony." * * * *Boston Evening Transcript*, January 25, 1920.—H. T. Parker.

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Miss Lennox has tested her audiences, and they have not been found wanting in appreciation. In December she scored a very real success as soloist with the Worcester (Mass.) Oratorio Society, in its presentation of Handel's "Messiah." Conductor C. Mortimer Wiske has engaged her for "Opera" night at the annual music festival, which will take place in Newark, N. J., in May. During March she will tour the Middle West, and April will find her journeying through the South, filling recital engagements. The "New Earth" is another oratorio in which Miss Lennox is booked to appear at Smith College.

And in addition to her popularity in the concert field Miss Lennox is rapidly gaining renown as an unusually fine recording artist. Among her new records are "In the Gloaming" and "One Sweetly Solemn Thought," which are among the best sellers on the Brunswick list.

When questioned concerning her record work, Miss Lennox became enthusiastic.

"Oh, I do enjoy it so much, and it is so instructive. People may try to flatter you by saying you are singing perfectly, but the record certainly shows up every little imperfection in a wonderful way. I can never be thankful enough for the knowledge I am gaining in this fashion."

And on parting, the writer's pre-interview questions came again to mind—this time with the answer, "Her success has not changed her—she is still the same sweet Elizabeth Lennox we all used to love." F.

Louise Hubbard's Success Continues

Louise Hubbard has continued to enjoy the success which was so clearly forecast by her brilliant recital at Aeolian Hall, New York. On January 20 Mme. Hubbard sang to a crowded house at Carnegie Hall, where she appeared on a program with Lada, the American dancer. To the accompaniment of a large orchestra and the dancing of Lada, Mme. Hubbard sang Spross' "Will o' the Wisp." It was greeted with a tremendous outburst of applause and had to be repeated.

January 24 Mme. Hubbard sang at the Opera House in Poughkeepsie in another joint appearance with Lada. The soprano is well known in Poughkeepsie, having sung there on a number of occasions, and her return was most cordially welcomed. Two of her most effective numbers were the "Fairies' Love Song," by Spross, which was written for and dedicated to her, and "Consecration," one of the latest compositions of Charles F. Manney.

In connection with the celebration of music week in New York, Mme. Hubbard took part in a composers' day program, given at the Regeneas Studio February 4, singing songs by Pierce, Spross, Curran and La Forge. Other appearances of Mme. Hubbard were in recital at the Union League Club, Brooklyn, February 8, and Ridgewood, N. J., February 10.

Hand Now Honorary Member of Apollo Club

When John Hand appeared in concert for the Apollo Club in Salem, Ore., on January 13, the critic of the Daily Capital of the following day made the statement in that daily that Mr. Hand undoubtedly is the greatest tenor that Salem had ever been privileged to hear and that the enthusiastic applause with which each of his appearances was greeted was as ample a tribute as was ever offered an artist in that city. After the concert a reception was tendered to Mr. Hand, and under date of January 14 Albert H. Gille, the secretary and treasurer of the club, wrote to the tenor as follows, notifying him of his election to the organization as an honorary member:

In behalf of the Apollo Club of this city, it gives me no small amount of pleasure to advise you of your election to honorary membership in this club. May I not add, also, that this membership is the first of its character which this club has seen fit to bestow, and that we feel a great pride in having you thus affiliated with us.

Individually and as an organization we shall watch with keen delight your continued success as one of America's greatest artists.

Mildred Wellerson Recital March 22

Mildred Wellerson, nine year old cellist, will give a recital at Aeolian Hall, New York, on March 22, playing a most interesting program.

ROBERT BRAINE
PIANIST-COMPOSER-ACCOMPANIST
100 West 110th St. (Cathedral Parkway), New York City
Phone: 613 Academy

Robert Braine a Busy Composer

Life seems to be one piece of good luck after another these days for Robert Braine, the young pianist-composer of New York, for he has just had four of his piano compositions recently accepted by the Theodore Presser Company, publishers of the Etude. These include: "Olden Court Days," "Hunting," "Valse d'Amour," and "La



Photo by Apeda

ROBERT BRAINE,

Whose compositions are being well received.

Parisienne," and will be published in that magazine and also in sheet music form. "Olden Court Days" has already been published in the Christmas number.

A charming intermezzo, "Dancing Nymphs," has recently come from the press of the Sam Fox Company and is arranged for orchestra and piano. It has been programmed by the orchestras of various hotels, including that of the Hotel Astor, Delmonico's, Hotel Breslin and the Hotel Gilson of Cincinnati. Among the theaters that have used it are the Riverside, the Palace and Eighty-first Street Theater, as well as the Orpheum of Brooklyn.

"My Memories of You," a song from Mr. Braine's pen, has been published by the Henry Burr Corporation of this city, and Grace Nelson, a well known singer, is featuring it on her tour of the Keith Circuit, and has found it to be a big hit. Still another song, "Another Day," has been accepted by the Arthur P. Schmidt Company of Boston.

Capping the climax comes the announcement that the house of M. Witmark & Sons has taken an interest in his comic opera "The Gringo Girl," the book of which is the work of Hale Francisco, and is endeavoring to find a producer. As soon as arrangements are completed, Witmark will publish the music.

Mr. Braine will be remembered as having been the pianist and accompanist of the Sarah Bernhardt concert company, which appeared two years ago at the Knickerbocker Theater. In addition to his concert work and composing, Mr. Braine finds time to do a limited amount of accompanying. Among those who have had his services are: Anna Fitziu, Lenora Sparkes, Regina Vicarino, Jean Cooper, Bianca Randall, Grace Nelson, Allan Rogers, Emma Roberts, Maud Allan (the dancer), Max Gogna, Hans Kronold, etc. He has just opened New York studios at 100 West 110th street.

Army Band Concerts Highly Successful

The Army Symphony Band of the Eastern Department, under the direction of Rocco Resta, which has launched a campaign to demonstrate in a series of concerts the high standard of music maintained in army musical organizations and to stimulate increased interest in that very essential branch of the service, has met with enormous success in its initial programs. The first of these took place in the De Witt Clinton Auditorium in New York on Sunday evening, January 18, with that excellent soprano, Marguerite Namara, as soloist.

On Saturday evening, January 31, a large audience was aroused to an exceptional demonstration of approval when the band presented a program at the Brooklyn Commercial High School under the auspices of the New York Globe and Brooklyn Daily Eagle. Each number was rendered with the artistic finish that is made possible by thorough training and an understanding of the work being interpreted. Beginning with the Beethoven "Leonore" overture, the other band numbers following included romance in F minor, Tchaikowsky; "Entry of the Boyards," Halvorsen; "Die Meistersinger," Wagner; "Dance of the Hours," Ponchielli, and "Marche Slave," Tchaikowsky. Edith Friedman, who was the soloist, played an adaptation for military band and piano written by Conductor Resta, and Charles D. Isaacson gave an illuminating talk on "The Army Bands and the People."

The same program was given on the following evening in the De Witt Clinton Auditorium.

Those who are sponsoring this worthy plan to bring Army music directly to the masses cannot be too highly commended for the splendid results which they are achieving, and that the people appreciate their efforts is proven by the large audiences which attend the concerts.

Cecil Arden Pleases in Ridgewood, N. J.

Ridgewood, N. J., January 28, 1920.—On January 26, Cecil Arden, the young contralto of the Metropolitan, appeared as soloist with the Orpheus Club, and, in spite of the influenza epidemic, drew a large and enthusiastic audience to the auditorium.

Miss Arden's first group included "O Mio Fernando," Donizetti, which she sang with splendid breadth and beauty of tone. This was followed by the "Brindisi" from

"Lucrezia Borgia" and as an encore Clutsam's "Ma Curly Headed Babby."

The second group was: Tchaikowsky's "Speak Not, O Beloved," "Song of the Shepherd Lehl," Rimsky-Korsakoff, "Psyche," Paladilhe, and a new and especially attractive song "Les Beaux Reves," by Buzzi-Peccia. These numbers, together with the encore "Chantez-Riez-Dormez," Gounod, served to strengthen the admiration and esteem of the audience for this young artist. The aria "Liete Signor" was given with remarkable flexibility and conviction and the encore was "Love's Old Sweet Song."

The last group was composed of "Only to Thee," Saint-Saëns; "Auld Daddy Darkness," Homer; "Greatest Miracle of All," Guion, and "De Ole Ark a-Moverin'," Guion, the encore being "Bonjour ma belle." The audience insisting, Miss Arden very graciously sang "Dixie" and "Carry Me Back to Ole Virginny."

This is the first time Cecil Arden has appeared in Ridgewood, but from the ovation tendered her at the close of the concert and the plans of the music lovers for a return engagement of this artist this season, it is certain that she will be heard here again ere long.

G. E. S.

Olga Kannina in New York

Olga Kannina, Russian dramatic soprano, who was compelled to leave Russia because of the deplorable conditions existing there, is now a resident of New York. She is the fortunate possessor of a phenomenal voice of unusual quality and power, her range being nearly three octaves. Prominent critics in Russia have pronounced her voice the most beautiful they have ever heard. Giacomo Bourq will introduce Mme. Kannina to the American public in a concert at the Hotel Waldorf-Astoria, New York, on the evening of Tuesday, March 16.

Mme. Kannina says: "I am more than lucky to come to New York to find such a wonderful maestro as Giacomo



Photo by H. Tarr

OLGA KANNINA,
Dramatic soprano.

Bourq. Since I have been with him I have improved wonderfully. Usually singers try to place their voices while they sing, but the correct and only way is to sing subconsciously, and then the tones roll out."

All-American Program at Rivoli and Rialto

The Rivoli's music for the week beginning Sunday, February 8, is American, the overture being Hugo Riesenfeld's "American Festival March," with Frederick Stahlberg and Joseph Littau conducting. The incidental music for the feature, comedy and magazine has been selected from the best of America's compositions. Firmin Swinnen plays the organ solo. The Rialto-Rivoli Chorus, which won much applause in its first week at the Rialto, is singing at the Rivoli for the entire week.

The program at the Rialto starts off with L. Hosmer's "Southern Rhapsody" as an overture and is followed by a cello solo played by Paul Gruppe; a vocal solo "Morning" by Oley Speaks, sung by Gladys Rice, and the organ solo, played by John Priest.

Blanche Bloch's Pupils in Recital

Blanche Bloch presented five pupils in recital at her beautiful residence-studio, 37 West Eighty-seventh street, New York, on Sunday afternoon, February 1. The young pianists who appeared were: Cornelia Ernst, Elinor Goodman, Virginia MacAvoy, Marie Dinkelspiel and Rose Zivelli.

Mrs. Bloch has written a one act play which has been produced with much success in New York at the Palace, Colonial, Riverside, Alhambra and other Keith theaters.

Abbie R. Keely Soloist in Many Oratorios

Abbie R. Keely, the Philadelphia soprano and teacher of singing, has an extended oratorio repertory, having on numerous occasions appeared as soloist in practically all the standard choral works, some of which are "The Messiah," "St. Paul," "Elijah," "The Creation," "Stabat Mater," "Seven Last Words," "The Holy City," etc. Miss Keely has been one of the soloists at the Calvary Methodist Church, Philadelphia, for a period of twelve years.

Dr. Harper Plays Big Schumann Program

Dr. Edward Harper, of Vancouver, B. C., gave a Schumann piano recital there recently which found exceptional favor with the critics and the public. Among the larger works he played were the "Kreisleriana," the G minor sonata, the "Etudes Symphoniques" and the C major fantasia.

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Fannie Bloomfield-Zeisler Again Triumphs in Chicago After Long Absence

Celebrated Pianist, Not Heard Here for Four Years, Wins New Success in Performance of Three Concertos with Chicago Symphony—Huge Audience Enthusiases Over Novae's Playing—Rosenblatt Fascinated—Flonzaleys Receive Big Reception—Spalding Delights in Recital—Society of American Musicians Elects New Officers—Collins and Reuter Combine Forces—Monica Stults, Florence Macbeth, Louis Graveure, Mabel Garrison All Please Good Sized Audiences

Chicago, Ill., February 7, 1920.—Remarkable, indeed, was the piano playing set forth by Guiomar Novae at Kimball Hall last Sunday afternoon, February 1, before a large and extremely demonstrative audience. Guiomar Novae has become a great personality in the musical world in a short time, proving herself a pianist of extraordinary abilities and equipment, and her first Chicago recital this season revealed her conclusively one of the most interesting and commanding artists of the day. Few, indeed, are the pianists possessed of such brilliant power, masterful technique, such unusual understanding of the real meaning of music, as is this keyboard marvel. Stupendous was her handling of the Liszt B minor sonata, which glowed with intense passion and fire under Novae's power, reaching thrilling heights. She fairly swept along in the Handel-Brahms variations, disclosing the scintillating beauty of her tone and compelling interpretative ability. Miss Novae had the auditors at her feet in amazing adoration. The balance of her program could not be heard by this writer. May this fine artist come to Chicago often. It is a great pleasure to hear such piano playing.

ROSENBLATT IN CLASS BY HIMSELF

Rosenblatt, the famous Jewish cantor, is in a class all by himself in so far as his vocal production goes. There are certain teachers claiming his ability to keep a perfect tone all the way up and down the scale and reaching up into the falsetto that is done with real beauty, but not any have been able to demonstrate this ability so far as is known. It would be interesting to know if Rosenblatt can give this scientific knowledge to others or if his is a naturally placed voice. It is the kind of voice that can make the Jewish music appeal to any audience. The people of his own race evidently get great joy out of this interpretation; for the enthusiasm is tremendous and the encores are demanded over and over throughout his programs. It is the kind of work that fascinates the Gentle

as well, and bears transplanting from the synagogue to the concert platform without losing its religious character.

REVERENT RECEPTION FOR FLONZALEYS.

The Flonzale Quartet gave its last concert at the Blackstone Theater on Sunday, February 1, and was received with even more reverence than ever before by a discriminating audience. The serious quartet, op. 135, of Beethoven opened the program and was given with the fine insight and beauty that all the Flonzale interpretations of classic have borne. Felix Borowski was represented by two movements from his quartet in A minor—the "Andante Sostenuto" and the "Moderato Assai." Mr. Borowski was obliged to acknowledge the gratitude of the audience for his beautiful composition and the quartet was kind enough to repeat the second number at the earnest demand of the audience.

Dvorák's "American Quartet," op. 96, was given in its entirety and with a very beautiful reading. It is rarely that a string quartet is so strong in the viola section, this particular one being of large size and so rich in tone that it really does blend with the cello tone in such a way as to make the tonal balance rare. The programs have been very well made, so much so that the audiences felt free to ask for repetitions or encores. The final encore was the slow movement from the Smetana quartet, played at the second concert. The Flonzaleys are so endeared to us that the season to come is always a pleasurable anticipation. Miss Kinsolving is to be congratulated on her success in having the concerts in so comfortable and artistic a theater, and on Sunday afternoons when the lovers of the string quartet can be free to enjoy this music.

ALBERT SPALDING'S RECITAL.

It is some time since Albert Spalding, the prominent American violinist, has been heard in Chicago, and to listen to him again last Sunday afternoon, at Orchestra Hall, was a source of real joy. Spalding, bigger, broader than ever, delivered extremely fine renditions of a most delightful program, the excellence of his musicianship, style and taste were evidenced throughout. He is a fine artist, of whom America can justly be proud. Andre Benoit played accompaniments with his customary art.

FANNIE BLOOMFIELD-ZEISLER'S SUCCESSFUL RETURN.

After an absence of four years, Fannie Bloomfield-Zeisler made her re-entrance in the concert field Tuesday evening, February 3, at Orchestra Hall, performing the unusual and tremendous feat of playing three concertos with orchestra. To have gone through the long and serious illness she has, then to make such a triumphant "come-back" as did Fannie Bloomfield-Zeisler is a feather in the cap of this plucky woman, whose undaunted courage and strong mentality and force have always been among her greatest assets. She gave sufficient evidence during the program that she has not lost the high place that has been hers among the great pianists of the day. From the very first note the Bloomfield-Zeisler of yore dominated, and after brilliant performances of the Mozart C minor, the Chopin F minor and Tchaikowsky's B flat minor concerti—performances bringing into full display the pianistic powers of this artist and performances which left nothing to be desired—she triumphantly returned and answered the loud acclamations of the auditors with the scherzo from another concerto. Such a reception as was accorded her was well worth returning for. Better support than Fred-

erick Stock and the Chicago Symphony Orchestra gave the pianist could not be asked, and the admirable playing of the overture to "The Bartered Bride" and the accompaniment to the concert added much to the success of Mrs. Zeisler, whose return was nothing short of a triumph.

SOCIETY OF AMERICAN MUSICIANS ELECTS NEW OFFICERS.

The February meeting of the Society of American Musicians was held on Thursday evening, February 5, in the rooms of the Columbia School of Music, which was host to the society on this occasion. A short program of novelties is being arranged for each meeting. The program for February 5 and was made up of works by John Ireland, the English composer, and proved most interesting.

The society elected the following officers for the ensuing year: Mrs. Rosseter G. Cole, president; Edgar A. Brazelton, vice-president; directors—Lucille Stevenson, Louise St. John Westervelt, Osbourne McConathy, John Alden Carpenter, Henry Purmort Eames.

EDWARD COLLINS AND RUDOLPH REUTER COMBINE FORCES.

Two of Chicago's best pianists—Edward Collins and Rudolph Reuter—combined talents and presented a highly interesting and enjoyable two piano recital at the Ziegfeld Theater on Wednesday morning, February 4, in the Kinsey Artist Series. A very large audience was on hand and by the spontaneity of its plaudits showed the enjoyment derived from this unusual recital. By the excellence of their combined efforts Messrs. Collins and Reuter set a mark in this all too rarely exploited field of art, and their work was delightful and wholly satisfying throughout a most interesting and tastefully arranged program. Both young pianists have established for themselves enviable reputations and occupy places in the front rank among pianists of the day, and, therefore, the combination of two such talents made for a sympathetic accord as to musical feeling and taste, giving the proper interpretations of two piano music. Effective and admirably done were the Mozart D major sonata, Grieg's romance and variations, Louis Victor Saar's "Gavotte," Seeboeck-Saar's "Menuet l'antique" and Ravel's "Ma Mere L'Oye" suite. There was also presented Saint-Saens' "Suite Algerienne," which the writer did not hear.

USING WITMARK SONGS.

On his programs in Toledo (Ohio) on February 3 and in Indianapolis (Ind.), February 9, Louis Kreidler is using Arthur Penn's "Smilin' Through," Clay Smith's "Sorter Miss You" and Arthur Penn's "Sunrise and You." Julie Bruer is using Clay Smith's "Sorter Miss You" at the Hippodrome this week.

HANNA BUTLER TO SING IN SIOUX CITY.

Hanna Butler, the widely known and charming soprano, has been engaged to furnish the program for the Schubert Club of Sioux City, Ia., on Monday, February 9. Mrs. Butler is a great favorite in Sioux City, where she has a host of admirers.

MONICA GRAHAM STULTS DELIGHTS IN RECITAL.

Of a delightful and interesting order was Monica Graham Stults' song recital at Kimball Hall, Wednesday evening, February 4, disclosing her not only an artist in interpretation but also in program building. She offered her many listeners one of the best programs heard here in some time, selecting her numbers with utmost discrimination and good taste. These made up the program: A song cycle, "The Divan of Hafiz," by W. Franke Harling; a group of Italian and French by Roxas, Sibella, Fourdrain, Dalcroze and Georges; the "Peace of God" aria from Verdi's "Force of Destiny," and Homer's "Sheep and Lambs," Cyril Scott's "Time o' Day," Lehmann's "Cradle Song" from "The Golden Threshold," two negro spirituals—Gantvoor Graves' "Golden Crown" and Burleigh's "Didn't It Rain"—O'Hara's "There Is No Death," and La Forge's "Song of the Open." An artist in the best sense of the word, conscientious and intelligent, possessor of a big soprano voice of exquisite quality, wide range and excellent carrying power, Mrs. Stults delivers art that is fine and merits highest commendation. Especially praiseworthy is Mrs. Stults' diction, so pure and clear as to obviate the printed text. So finely finished, charming and wholly satisfying were the interpretations given her program that it would be difficult to single out one number more beautifully done than another. She was accorded the most hearty applause of a delighted audience. Such an excellent artist should be heard more often in her home city.

CHICAGO ARTISTS' ASSOCIATION.

On Tuesday evening, February 3, the Chicago Artists' Association presented its first annual exhibit of paintings and other works of art by members of the Graphic Arts Division at the Fine Arts Recital Hall. A program followed, in which the Chicago Operatic Quartet furnished the musical numbers, and there was also a ballet of solo and ensemble dances.

FLORENCE MACBETH AND LOUIS GRAVEURE AT MEDINAH TEMPLE.

Medinah Temple held one of the largest audiences that has so far attended the Central Concert Company's series there, which proved the wisdom of selecting such promise. (Continued on page 45.)

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EDWARD COLLINS

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Mrs. Frederick Snyder in New York

Mrs. Frederick Snyder was interviewed by a representative of the *MUSICAL COURIER* in her sumptuous studios in the Nevada Apartments in New York for the purpose of ascertaining the authenticity of reports regarding her coaching some of the prominent singers of the Metropolitan and Chicago Opera House forces. Mrs. Snyder absolutely refused to give an answer, stating that it was true that she had many of the artists of both organizations studying with her, but that it was enough to have them work with her without using their names to gain publicity. Mrs. Snyder opened her studio last fall in New York, bringing with her at the time several talented Western girls, and she met with such a warm reception at the hands of New Yorkers that she has been compelled to teach from 9 in the morning to 6 in the evening on three days each week. Mrs. Snyder gives a studio tea monthly, and the first guest of honor was Geraldine Farrar.

Mrs. Snyder was asked recently to permit a moving picture concern to photograph her studio, in order that the scene might be used in a picture which is to be produced shortly, the request being made because of the fact that she probably has the largest collection of artists' pictures in the world. Hundreds of these are hanging in her studio, and many of the foremost artists of the day, as well as those of the past, have given her most valuable autographs.

Mrs. Snyder will go to her home May 1, and will reopen her studio on October 1. At that time, in all probability, she will have bought a house in Greenwich Village, where she will be able to accommodate a large class. Last year Mrs. Snyder sold the Frederick, a hotel well known to musicians and others in St. Paul, and this year, after her summer vacation, she may dispose of the Cross Roads, her thirty acre property near St. Paul, which has long been considered one of the show places of the Northwest.



FOUR VIEWS OF "THE CROSS ROADS," MRS. FREDERICK SNYDER'S BEAUTIFUL HOME SITUATED NEAR ST. PAUL.

CHICAGO

(Continued from page 44.)

nent artists as Florence Macbeth and Louis Graveure for Thursday evening, February 5. Miss Macbeth, a great favorite here, charmed in a group of English and French songs by Handel, Weckerlin, Rabey and Vidal, the "Shadow Song" from Meyerbeer's "Dinorah" and a group of English, including Vanderpool's "Values," "Robin Sing to Me," MacDowell's "Midsummer Lullaby," Chase's "Spring's Sleepy Stir" and MacFadyen's "If." So well liked was she that it was necessary to add many extra numbers to the printed list. Isaac Van Grove's accompaniments were tone pictures of rare artistry. From the start Mr. Graveure proved himself an individual singer with a unique voice used with effect, and through his "different" renditions won unbounded enthusiasm. A group of Magyar folk-songs arranged by Korbay; a group of French by Franck, Paladilhe, Chavagnat; the prologue from "Pagliacci" and a group of miscellaneous by Elgar, Foster, Treharne and Coleridge-Taylor, gave him ample opportunity to display his individuality to best advantage. Bryceon Treharne proved a valuable support at the piano.

MABEL GARRISON'S APPEARANCE WITH CHICAGO SYMPHONY.

First performances of two works and Mabel Garrison's appearance as soloist formed a threefold interest in the Chicago Symphony Orchestra's seventeenth program. Florent Schmitt's suite "The Tragedy of Salome" and Rimsky-Korsakoff's suite from "Le Coq d'Or" both proved excellent novelties and worthy of further hearings. The Schmitt suite is picturesque, modern and impressive music of effective and pleasing nature, of compelling tonal beauty, big and dramatic of intent. There is a touch of the dreamy Orient in the Rimsky-Korsakoff number, which also is modern yet beautiful music, attractive and lovely throughout. The stirring, highly commendable playing of Conductor Stock's men put into both numbers, added greatly to their thorough enjoyment. Bach's F major concerto and Brahms' variations on a theme by Haydn were the other orchestral numbers so well presented by the orchestra. Mabel Garrison's beautiful voice rang clear and true in the recitative and aria "Be Not Afraid" from Mozart's "Magic Flute" and the "Hymn to the Sun" from "Le Coq d'Or." Miss Garrison appeals through the sheer beauty of her art and charming personality and she scored a decided hit.

AMERICAN CONSERVATORY ITEMS.

Theo Amsbury and Samuel Frankel gave a program of piano and violin compositions under the auspices of the American Conservatory of Music on Saturday afternoon, January 31, in Kimball Hall. Miss Amsbury, who received her training under Henriot Levy, gave an authoritative reading of Saint-Saëns' G minor concerto, Brahms' capriccio, op. 7 and 4, and Liszt's transcriptions of Schumann's "Dedication" and "Spring Night." Mr. Frankel, although boyish in appearance, played with the conviction of a man. His is a genuine gift for violin playing which he shares with so many present day youngsters of his race. The Vieuxtemps concerto gave him a chance to display a talent for staccato bowing; in Butler's ballade he

evidenced an almost impassioned tone. The audience applauded all the numbers most heartily.

Ruth Ray, violinist, artist pupil of the American Conservatory, will appear as soloist with the Chicago Symphony Orchestra, February 13-14, at Orchestra Hall. The classes in aesthetic and toe dancing under the direction of Lulu K. Willhour of the American Conservatory, have been unusually large this season.

JEANNETTE COX.

Culture Manifested in Illinois Program

Not all of the appropriate things in program making are confined to the metropolitan concert halls. At the last convention of the Illinois Federation of Music Clubs, held at Alton in October, a pianist, Mrs. Howe,

of Cairo, was asked to supply solo selections on the program by Illinois artists. Thus hurriedly called, the pianist played from memory a number of fine character pieces by the Illinois composer, Theodora Sturkow-Ryder. On the same program the gifted violinist, Jeanette Powers-Block, of Peoria, first played Jenő Hubay's ever potent "Hejre Kati," and in response to recalls did the most effective thing possible by adding the beautiful violin solo from Hubay's opera of "The Violin Maker of Cremona." Thus a casual stranger who heard that one brief recital could go away with the conviction that culture was now likely to manifest itself in any place and on any occasion.

HANS KINDLER

'Cellist

WHAT NEW YORK CRITICS THINK:

(Carnegie Hall, December 2, 1919.)

H. T. Finck (*Evening Post*): Was recalled again and again and the performance was worthy of the tribute.

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"Miss Dicie Howell's solos, largely narrative in style, were lightly and charmingly given. . . . In her solo numbers she proved to have a soprano voice of fresh quality, smoothly developed, and entirely void of harsh or unmusical qualities. She was able to sustain a high tone softly and pleasantly, as was evidenced in the first of the two French numbers she sang, Saint-Saëns' 'O Beaux Reves,' and Eleanor Marum's 'My Heart Is a Lute.' The little shepherd song of Weckerlin she gave with dainty simplicity and arch charm, while in La Forge's 'Song of the Open' she showed ample power to express something of a more passionate nature. She was warmly received and quite deservedly so."—*Lowell Courier-Citizen*, January 21st, 1920.

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MUSIC ON THE PACIFIC SLOPE

CALIFORNIA COMPOSER'S WORK
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H. J. Stewart's New Cantata Sung by Choir—3,000 Join in Community Chorus Christmas Concert—Orpheus Club Gives "The Messiah"—Helen Stanley Delights in Recital—Notes

Santa Barbara, Cal., January 22, 1920.—On Sunday evening, December 28, the choir of Trinity Episcopal Church gave a sacred cantata, entitled "Christmas." This is a recent composition of H. J. Stewart, of San Francisco, and the rendition of the cantata on this occasion was its first production in Southern California. H. A. Wheldon, a graduate of Oxford and of the Royal College of Organists, and a winter visitor to this city, presided at the organ, while the regular organist, Dr. J. H. Pearce, conducted the choir.

3,000 JOIN IN COMMUNITY CHORUS CHRISTMAS CONCERT.

On the same Sunday, in the afternoon, fully three thousand people alternately listened to and joined happily with the Community Chorus in its Christmas concert at the beach, under the leadership of Arthur Farwell. Among the choruses sung were the "Pilgrims" chorus from "Tannhäuser," the "Hallelujah" chorus from "The Messiah," "The Heavens Are Telling," from "The Creation," and the "Sanctus" from the "Saint Cecilia Mass" of Gounod. Much surprise was expressed that in only a few weeks a body of people, many without previous musical knowledge, could be welded into a chorus of such magni-

tude. An orchestra brought from Los Angeles provided the accompaniments.

Lawrence Strauss, of Berkeley, was soloist and sang, with fire and fine interpretation, "Every Valley," from Handel's "The Messiah." Mrs. Frederick L. Emerson, soprano, a visitor from New York; W. T. Hickman, tenor, and Harold Smeal, bass, sang the parts of the three angels in "The Heavens Are Telling." The chorus is giving "sings" at the beach every Sunday, which are largely attended and greatly enjoyed.

ORPHEUS CLUB GIVES "THE MESSIAH."

Handel's oratorio, "The Messiah," was presented by the Orpheus Club at the Potter Theater January 3. The principal roles were sung by Helen Maucher Barnett, soprano and director of the chorus; Harriet Pasmore, contralto, head of the music department of Pomona College; G. Heyden Jones, tenor, of Chicago, and Gage Christopher, bass, of Chicago and Los Angeles. The Clerbois Trio, augmented by some of the best local musicians, furnished a most satisfying accompaniment.

HELEN STANLEY DELIGHTS IN RECITAL.

On January 8 Helen Stanley was presented by Mrs. C. E. Herbert in the first of the Philharmonic concerts of the season. Mme. Stanley has a rich soprano voice and sings with fine breath control and rare dramatic interpretation. Her program, made up of widely differing groups of songs, was most sincerely enjoyed, the Godard aria being especially well rendered.

NOTES.

Harriet Pasmore sang at the Presbyterian Church on Sunday morning, January 4, and at the Hotel Ambassador

in the evening. Miss Pasmore is a favorite in Santa Barbara.

Sidney Francis Hoben is arranging for a series of four opera recitals to be given in February.

The pupils of the intermediate school presented an operetta, "Pirates of Hawaii," at Recreation Center on Friday evening, January 16. Mary Overman, director of music for the school, had charge of the performance, which was given with spirit and proved most acceptable.

A Christmas party was enjoyed by the Music Study Club on Tuesday evening, December 23. Old English and French carols were sung by the soft glow of the fireplace, and Mrs. Leland Crawford sang Tchaikowsky's "Legend," after which Santa Claus appeared with a basket of goodies. At the last meeting of the Music Study Club the opera "Thais," of Massenet, was discussed, with illustrative numbers by members of the club. Mrs. William S. Porter had charge of the meeting.

C. K. D.

Gray and Lhevinne Win Oregon Successes

Following their triumph in Portland there have been three solid weeks of concert engagements for the Gray-Lhevinnes in the smaller towns of Oregon. In filling sixty concerts in Oregon, Washington and Southern California, these charming artists have followed the idea of saving travel fatigue by filling dates near the large centers where they appear, and the musical clubs and colleges in these towns are delighted at the privilege of getting such fine programs. The day (January 16) that MacQueen in the Oregonian coined the phrase, "With a speaking voice like (Continued on page 56)"

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[Attention, anonymous letter writers, attention!!!]

Recently there have been many anonymous letters received by the Information Bureau. It is against the rule of this department to answer such communications, and notice is now given that all letters, to receive an answer, must have the name of the writer attached and address given. No attention will be paid to others. The many letters of thanks received prove the value of the information that has been given to inquirers. If you are serious in your question, sign your name and receive the benefit of the Information Bureau's answer.]

TOSCHA SEIDEL.

"Would you kindly tell me the age and height of Toscha Seidel? Thanking you in advance."

Personal questions like the above should be asked direct from the artist's manager, rather than from the Information Bureau. Mr. Seidel is under the management of the Metropolitan Musical Bureau, Aeolian Hall, New York.

A TALENTED CHILD.

"I have a child who is, I think, talented for playing the piano. She has taken lessons four years. I would like to advance her further but cannot afford to pay too much. I would like to know if there is a school that takes interest in such pupils and offers courses at reduced rates."

There are schools that give scholarships, and a short time ago there was a list of them published in the *MUSICAL COURIER*. In most cases these scholarships are applied for in the spring in order that the pupils may be ready to commence their studies at the beginning of the autumn term. There are hundreds of applicants for every scholarship offered. There have been dozens of inquiries received by the Information Department in regard to the Juilliard request, which will not be ready for another year. As a matter of fact, it may be said that so overwhelming are the applications for any free tuition that the Information Department was requested in many cases not to publish the names of schools and institutions. At some of the music schools part tuition is given to specially talented pupils in the form of scholarships or prizes, these being in most cases confined to the pupils already connected with such schools. If you could interest some friend in her education, perhaps a teacher could be found who would make some slight reduction, but it would be very trifling. You must remember that all the teachers have these constant requests to assist talented pupils, so if they listened to them all their incomes would be sadly reduced. This combination of talent and lack of means is so prevalent that a solution is difficult.

FREE SIGHT READING.

"I am advised that in New York sight reading instruction is given free of charge. Would you be kind enough to give me some information concerning this subject?"

Sight reading is of course taught in the public schools, and it may be that there is a course in the evening schools; also attention is paid to this necessary branch of musical education in some of the large choruses, although as a usual thing it is necessary for a singer to read at sight in order to join such an organization. Free courses in sight reading might also be given to pupils who were studying in a music school, paying for said instruction, the sight reading or whatever branch was necessary for the development of the student being gratuitous under certain circumstances. Do you know of the clubs for students? There is the Three Arts Club, 340 East Eighty-fifth street, where you might be able to arrange with a fellow member for assistance in your studies for a small fee. Another club is the Studio Club of New York, 35 East Sixty-second street.

WHO WILL PUBLISH THEM?

"Would you be so kind as to inform me where I could have my songs published? I have written two songs and they are good, both words and music. I have never published any before, and now I come to you for help."

If you will send your songs to any of the well known publishers they will receive attention. Good songs are in great demand, as you must know by reading the *MUSICAL COURIER*. You will find the names of publishers in the *MUSICAL COURIER*, those in New York and Boston, Chicago and other parts of the country being constantly mentioned.

FRANZ KNEISEL.

"Can you please advise me of the present address of Franz Kneisel the violinist and whether he still teaches the violin?"
Mr. Kneisel is still teaching violin at the Institute of Musical Art, 120 Claremont avenue, New York City, where he can be addressed.

CYRIL SCOTT'S MUSIC.

"Will you be kind enough to inform me what publishing house publishes two pieces by Cyril Scott, the English composer, for piano, called 'The Garden of Soul Sympathy' and 'Birds of Paradise'? I have seen these two piano solos written up in the *MUSICAL COURIER* as played by all the great artists, and I would like very much to obtain them. I followed your instructions by trying the G. Ricordi publishing firm, but they wrote they did not publish those particular works. I did obtain Scott's piano sonata and I thank you ever so much for the information as I am very much pleased with it. If you can inform me where I can purchase the two solos 'The Garden of Soul Sympathy' and 'Birds of Paradise' you will certainly oblige me."

The Cyril Scott compositions to which you refer are published by Schott & Co., 48 Great Marlborough street, London, England.

You should, however, be able to obtain them without trouble by ordering them from any of the large music houses here.

BE REASSURED, SIR!

"Will you kindly advise me whether you have any accurate information as to the present status of the great violinist, Jan Kubelik? Is he living or dead? I have just heard that Kubelik died some time during the war. This news has almost broken my heart. I have often stated that I did not care what became of the emperors, kings, czars, dukes and lords, so long as Kubelik survived—so long as there was a hope that I should some time hear him play the Chaconne by Bach. I have heard all the greatest violinists of the day, with one or two exceptions, several of them many times, and in my judgment, Kubelik is, if living, the greatest artist, the greatest musician, who draws a bow over a string. Awaiting your reply, with such facts as you are able to furnish, I am, with best wishes for your journal and the incomparably noble art of music, very sincerely yours."

It is with pleasure that it can be said that not only is Kubelik not dead, but, on the contrary, he is planning a tour of the United States next season, although the details are not yet settled. He will come under the personal management of Ottokar Bartik, 1425 Broadway, New York City, and his engagements will be booked by the Metropolitan Music Bureau, Aeolian Hall, New York. If you read the *MUSICAL COURIER* you will find, from time to time, on its pages, reference to his coming tour, and Mr. Bartik can give you any special information in regard to it.

If Kubelik gives a concert in your city, he would probably include the Chaconne of Bach should you request him to do so, especially if he knew what an ardent admirer you are of his art.

WANTS TO JOIN OPERA COMPANY.

"I am writing to ask some advice and help, and shall appreciate your answer. I have taken vocal lessons and would like to join an opera company. If you could kindly give me some information about it, I would like to try."

You do not say whether you wish to join the chorus, or if you have a repertory. To become a member of the chorus of the Metropolitan Opera House, you would have to take a certain amount of training in the school where all the chorus members are instructed before they can appear on the stage. Application can be made to Mr. Petri, at the Metropolitan Opera House, when your voice will be tried to see if it is suitable for stage work. If it is, you will have to attend classes and learn not only the words and music of the operas that are on the program for the winter, but also the stage business. Applications are usually made early in the season, but it may be that it is not too late for you to obtain admission.

The probability is that all the opera companies playing at the present time have full complements of chorus singers. If, however, you wish to write to them, you will find addresses in the *MUSICAL COURIER*. To obtain any position as soloist in an opera company, you must know the roles that you would have to sing, with the stage business. Application could be made to the manager of any company, or you could arrange with some musical manager to obtain a hearing for you. You do not say how many years you have studied, but in the majority of cases it takes from six to ten years' study to be prepared for public appearances. Have you studied languages? That is one of the important requisites.

THE CHAUTAUQUA CIRCUIT.

"Will you kindly tell me just how I may go about getting an appointment on the Chautauqua circuit, and to whom I should apply—also the address?"

Apply to the Redpath Lyceum Bureau, 35 West Thirty-ninth street, New York City, for full information.

HARROLD AND HAYWOOD.

"Kindly inform me the name of the teacher with whom Orville Harrold of the Metropolitan Opera Company has studied during the past two years?"
Frederick Haywood, 810 Carnegie Hall, New York City.

SINGER AND SONG.

"On December 16, 1919, at the Commodore ballroom, John McCormack gave a concert. One of his encores contained a few phrases like the following, 'Thank God for the summer, Thank God for the fall,' etc. Could you furnish me with the name of the song?"

You probably refer to "Thank God for a Garden," by Teresa Del Riego.

HAVE THEY STUDIOS IN NEW YORK?

"Will you please inform me if Rachmaninoff has a studio in New York and does he take pupils? He is on a concert tour at present. Can you tell me if he will be at liberty to take pupils soon? Has Gabrilowitsch a studio, and when will he be at liberty to take pupils?"

Neither Rachmaninoff nor Gabrilowitsch take pupils.

Cortot to Play Five Beethoven Concertos

Alfred Cortot, with the assistance of Walter Damrosch and the New York Symphony Orchestra, will play all the Beethoven piano concertos at two concerts to be given in Carnegie Hall on Tuesday evening, February 17, and Thursday afternoon, February 19. The program for the first concert will include the first three concertos, the fourth and fifth being played at the final concert, which also includes the Beethoven "Egmont" and "Leonore" No. 3 overtures. One of the most interesting features of these unusual concerts will be that Mr. Cortot will play the original cadenzas of the composer, which, it is believed, have never before been presented to an American audience.



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| Portland, Ore., June 17; Chicago, August 1. | Carrie Munger Long, MacBurney Studios, Fine Arts Bldg., Chicago, New York City, Feb. 15; Chicago, Ill., April 1. | Mrs. Wesley Porter Mason, 5011 Worth Street, Dallas, Texas. |
| Anna Craig Bates, 732 Pierce Building, St. Louis, Mo. | Harriet Bacon MacDonald, 608 Fine Arts Bldg., Chicago, Minneapolis, February, and Chicago, March and July. | Virginia Ryan, 1115 Washington Street, Waco, Texas, Waco, Feb. 16. |
| Mary E. Breckisen, 354 Irving Street, Toledo, Ohio. | Louisville, Ky., June; Toledo, Ohio, July. | Laura Jones Rawlinson, 554 Everett Street, Portland, Ore. |
| Mrs. Oscar E. Busby, 233 Ewing Avenue, Dallas, Texas. | Dallas, March 8; Memphis, Tenn., June 31. | Mrs. Ura Synnott, 824 No. Ewing Avenue, Dallas, Texas, Dallas, March 8, June 28. |
| Mrs. Jean Warren Carrick, 977 East Madison Street, Portland, Ore. Portland, April 15; August 15. | Stella Huffmeyer Seymour, 1219 Garden Street, San Antonio, Texas. | Isabel M. Tone, Lakeview Hotel, Los Angeles, Cal. |
| N. Beth Davis, Whitman Conservatory of Music, Walla Walla, Wash. | Beatrice S. Eikel, Kidd-Key College, Sherman, Texas. | Mrs. H. R. Watson, 124 East 11th St., Oklahoma City, Okla., Oklahoma City, Spring and Summer. |
| Jeanette Currey Fuller, 50 Erion Crescent, Buffalo, N. Y. | Buffalo, July 1. | Clara Sabin Winter, 410 No. Main Street, Yates Center, Kan., Wichita, Kansas, June 2. |
| Cara M. Garrett, Bay City, Texas. | Elizabeth Hasemeier, 41 So. 21st Street, Richmond, Ind. | Mattie D. Willis, 617 So. Fourth Street, Waco, Texas, Waco, June 17; New York City, August 2. |
| Mrs. Julius Albert Jahn, Dallas Academy of Music, Dallas, Texas. | Richmond, June. | |

Information and booklet upon request



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 This department, which has been in successful operation
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 subjects of interest to our readers, free of charge.
 With the facilities at the disposal of the MUSICAL COURIER
 it is qualified to dispense information on all musical subjects,
 making the department of value.
 The MUSICAL COURIER will not, however, consent to act as
 intermediary between artists, managers and organizations.
 It will merely furnish facts.
 All communications should be addressed
 Information Bureau, Musical Courier
 437 Fifth Avenue, New York, N. Y.

Sklarevski Arrives in New York

Alexander Sklarevski, Russian pianist, who until April, 1918, filled the position as director of the Government Academy of Music in Saratov, Russia, recently arrived in New York, where he expects to remain permanently. Mr. Sklarevski told a representative of the MUSICAL COURIER the interesting story of his wanderings since leaving Russia. He left Saratov early in April, 1918, by way of the Trans-Siberian Railroad, making his first stop at



ALEXANDER SKLAREVSKI,
 Russian pianist.

Tokio, where he gave a piano recital exclusively of works by Russian composers. From there he went direct to Vancouver, B. C. During a period of about two months he appeared at four concerts in Vancouver and Victoria. The Spanish "flu," which was raging at that time, prevented further appearances throughout Canada and the United States, and upon the advice of friends he returned to the Orient, where he appeared in many concerts and recitals, scoring tremendously at all times. Following his successes in China, he went to the Philippine Islands, giving eleven concerts at Manila. In Java he remained four months, during which time he was heard in public over fifty times. Mr. Sklarevski speaks in the highest terms of the musical atmosphere existing in Java, where he met many European artists. With a repertory comprising over six hundred standard piano works by the old classic as well as modern composers, he introduced a novelty at some recitals in the Orient, whereby the audience was requested to select from his repertory such works as it wished to hear.

At a reception given in honor of Mr. Sklarevski at Manila by the most exclusive social set, he was the recipient of numerous tokens of esteem, consisting of jewelry, precious stones, etc.; but the present which appealed to him best was a lock of hair from Liszt, which he received from an old American gentleman named Cook, now residing in Manila. The story told to the MUSICAL COURIER representative was as follows: At the death of Franz Liszt his friend, Charles Klindworth (who was executor of the will), clipped from the head of the great master a bunch of hair, which he distributed among his (Klindworth's) two favorite pupils, one being the daughter of Mr. Cook, who was widely known as a wonder child throughout Germany, and who died at the age of twenty. Under the management of Antonia Sawyer, Inc., Mr. Sklarevski will give a recital in Aeolian Hall, New York, on the evening of Thursday, March 18, when he will play works by Bach, Schumann, Chopin, Liszt and modern Russian composers.

Cincinnati Conservatory of Music Notes

The Organ Club of the Cincinnati Conservatory of Music, founded by Will R. Reeves, gave its second concert on Wednesday, January 28, on which occasion the program was devoted to the works of Bach. Those participating were Margaret Hudson, Lucy Sellers, Elizabeth Fehr, Lena Pardue, Helen Van Ende, Mary Louise Gale, Mildred Carpenter and Jeannette Eidson.

Leo Paalz presented his pupil, Violet Stallcup, in a piano recital at the Conservatory Monday evening, February 9.

Lillian Wiesike has been engaged to sing a group of Edgar Stillman Kelley's songs at the State Federation of Music Clubs to be held in Cleveland this week.

Edward Schmidt, pupil of John A. Hoffman, filled an engagement at the University of Arkansas, Fayetteville, Ark., January 20, singing the tenor role in a performance of "In a Persian Garden," by Liza Lehmann.

Edgar Stillman Kelley's "Aladdin Suite" will be given by the Cleveland Symphony Orchestra under the direction of Sokoloff, February 12.

Lucile Wilkin, pupil of Mme. Melville Liszniewska, will play a group of Godowsky, Chopin and Schumann at the State Federation of Music Clubs.

Word has been received at the Cincinnati Conservatory of Music of the concert activities of two gifted alumni, Mabel Black, soprano, and Gertrude Isador, violinist, who

have been playing extensively in the State of Florida. Both are members of the faculty of the Florida State College for Women, Tallahassee, Fla.

The Dramatic Club of the Cincinnati Conservatory of Music, under the direction of Helen May Curtis, gave "Dinner at the Club" and "When Love is Young" on the evening of January 30. Much good talent was introduced on this occasion, and Miss Curtis and the members of the cast were repeatedly encored. Those taking part were: Edna Moorman, Adele Arthur, Blanche Hunt, Rachel Lewis, Frances Lee Cole, Blanche Cochran, Hannah Jacobs, Marguerite West, Dorothea Hayman, Arthur Berger, Edward L. Schmidt and Donald Kissane. The music between the acts was contributed by Grace Woodruff and Helen Van Ende.

Jean Verd, the distinguished pianist, will be heard in recital for the first time at the Cincinnati Conservatory of Music this evening, February 12. Mr. Verd is a premier prix of the Conservatoire de Paris and a pianist of wide experience. Jean Ten Have, violinist, will assist on the program, which will comprise a number of novelties, including Paul Paray's sonata for piano and violin, which on this occasion will be given its first American hearing.

Much interest is centered in the forthcoming recital in which Mme. Melville Liszniewska will make her Cincinnati debut. Mme. Liszniewska joined the artist faculty of the Cincinnati Conservatory of Music on January 1, and students are coming to her for instruction from all parts of the United States. In connection with her pedagogical activities, Mme. Liszniewska will be heard frequently in recital both in Cincinnati and elsewhere.

Dwight Anderson, who returned to America with the A. E. F. last spring, resuming his musical activities at the Conservatory under Frederic Shailer Evans, proved his musicianship and enthusiasm for his art in a splendid piano recital a week or so ago. Mr. Anderson plays with temperament and keen artistic insight. The development of a prominent talent such as Mr. Anderson is worthy of the keen interest which his public work is attracting.

Philadelphia Operatic Society Sings "Martha"

All things considered, it was a splendid performance of "Martha" which was given recently by the Philadelphia Operatic Society at the Metropolitan Opera House, Philadelphia, Pa. Enthusiasm was rife, as the production was given almost entirely by home talent. Much credit is due Wassili Leps, the conductor, for the excellent results which he achieved from the principals and chorus, as well as from the orchestra, which was made up of members of the



WASSILI LEPS,
 Conductor.

Philadelphia Orchestra. This organization already has given many operatic productions, and it has shown a uniformly high standard since Mr. Leps undertook the direction. Charlotte T. Loeben essayed the title role, and the remainder of the cast was as follows: Kathryn Noll, Nancy; Paul Volkman, Lionel; Joseph Clegg, Plunkett; B. Russell Dolan, the Sheriff, and Mr. Schmidt, Tristan. At the close of the first act Mr. Leps made an earnest appeal on behalf of the society for 1,000 new associate members. He stated that this number of new members must be obtained in order to continue the work of the organization in the future as it has been conducted in the past.

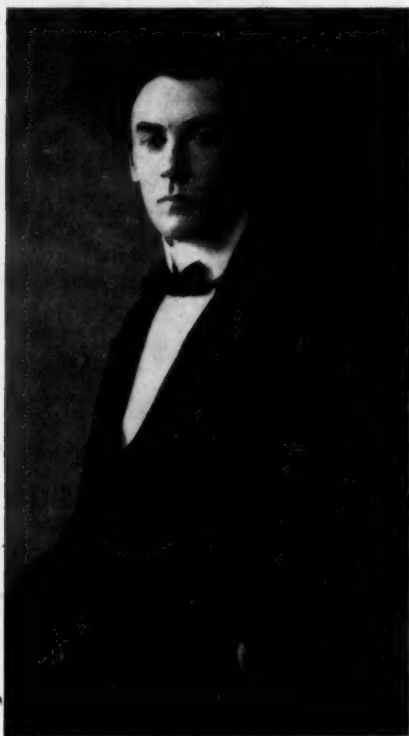
Compliment to Foster's "The Americans Come!"

"Included in the order of exercises issued by the War Camp Community Service on the occasion of the distribution of testimonials by the French Government through the American Legion." This order was sent out to every Legion post in the country and called for an orchestral composition by an American and a French composer, a reading of Edwin Markam's "France in the Battle Flame," a pageant scene, and, as a climax, "The Americans Come!" as representing the emotional feeling underlying the celebration.

"IS ENGLISH A MUSICAL LANGUAGE?"

By John O'Sullivan

With all deference to the various and talented experts who have written on this subject lately, I believe the



JOHN O'SULLIVAN,
Tenor of Chicago Opera and Paris Opera.

whole problem of "Opera in English" can be summed up in the question, "Is English a musical language?"

Let us leave aside the "conceited snob" who has definitely settled the whole controversy to his own satisfaction by decreeing that "opera must be sung in the language in which it was originally conceived," and then sits down and listens to a paltry translation of "Romeo" or a criminal adaptation (?) of "Hamlet," in either of which he cannot comprehend a single sentence during the whole performance. (And thank goodness for that, for did he really understand what the translations have done to the beautiful English lines, his hair would stand straight on his head.)

I can feel only amazed at the idea of an English speaking person despising his own tongue.

Is English a musical language? Is the language of Shakespeare unmusical? I know, having studied there, all that poetry owes to France and to Italy, but I have also been taught over there to revere the immortal beauties stamped everlastingly on poetry by Shakespeare, Milton, Byron, Shelley, Longfellow, Tennyson, Tom Moore, Edgar Allan Poe, and a score of other masters who can proudly be brought forward and bear comparison with the greatest among the great. I have sung opera in English for years and have enjoyed it thoroughly.

One of the greatest opera managers in the world, actually ruling one of the greatest opera houses in this country, came to fame by his magnificent production of Wagner's opera in Italy. That manager is certainly no "snob," and he is, before all, a great business man. He, also, stands firmly for opera being produced in its original tongue. Please ask him in what language Wagner's "Ring" was produced by him in Italy. In German? I don't think.

At the Paris Opera and the Opera Comique every opera is done in French; in Italy all are sung in Italian. I should like to see M. Rouché's face if I were to propose to him to sing "Romeo" in English at the Paris Opera to a French audience. All the same I don't think it would be more ridiculous than when I sing it here in French to English speaking listeners.

So why not settle the whole matter as has been done in Europe! Why not sing French, Italian and German operas here in English? It breaks my heart when I sing such beautiful works as "Samson" or "Monna Vanna," to feel that some ninety percent of my audience can hear only a musical but unmeaning noise.

If you consider that the average repertory of an opera star is very wide (some of them have mastered from forty to fifty operas in different languages) and demands much hard work and many years of study, you will easily perceive that the singer who has gone so far could set to work studying five or six operas in English and do it joyfully, as he knows he is appealing, by doing so, to over 100,000,000 very worth while people. Great artists are, before all, great workers and ever willing to learn. Let American opera supporters take advantage of their willingness, and as they sing French in France, and Italian in Italy, so shall they sing opera in America in the language of America.

And when the artists once understand that their future and their highly remunerative contracts depend on it, they will be only too ready to do so.

Fortune Gallo Has No Idle Moments

Fortune Gallo has engaged Marcella Craft and Alice Gentle as "guest artists" for the season of opera which the San Carlo Grand Opera Company will give in San Francisco, beginning on Monday, February 9. The engagement is for a period of four weeks and in that interval Mr. Gallo will produce twenty-one operas. Included in the list are revivals of "The Masked Ball," "La Forza del Destino,"

"La Gioconda," "Romeo and Juliet" and "The Barber of Seville." At the close of the San Francisco season Mr. Gallo will give a special performance of "Carmen" at the Greek Theater in Berkeley and Bizet's opera will be presented in the same spectacular manner which marked his production of "Aida" at Sheepshead Bay last summer. Mr. Gallo will return to New York on March 1 to assume the artistic direction of the special performance which is to be held at the Metropolitan Opera House on March 30 for the benefit of the Oscar Hammerstein Memorial Fund.

Prize Offered for Unpublished Composition

The Tuesday Musical Club of Pittsburgh, Pa., offers a prize of \$200 for the best original, unpublished, and hitherto unperformed composition submitted under the following conditions:

- (1) The composition is to be for four part chorus of women's voices, with piano accompaniment, with or without solo voices (soprano or contralto). The number of voice parts may be increased upon occasion. The form and extent of the composition is left to the composer, but it is desired that the performance should consume from eight to ten minutes. Sympathetic and effective writing for voices is a primary consideration.
- (2) The choice of words, preferably secular, is left to the composer, but unrestricted privilege to use any text submitted is a necessary consideration.
- (3) The composer must be a native or naturalized citizen of the United States.
- (4) Each composition submitted must bear a fictitious name or motto. The same name or motto, with the composer's real name and address, and stamps for return of manuscript, should be enclosed in a sealed envelope and mailed to Mrs. Arthur B. Siviter, president of the Tuesday Musical Club, 5500 Elmer street, East End, Pittsburgh, Pa.
- (5) The compositions, bearing no other designation than the fictitious name or motto, should reach Mr. Boyd not later than July 1, 1920. The award will be made public by September 1, 1920. The prize composition becomes the property of the Tuesday Musical Club of Pittsburgh; other manuscripts will be returned to the composers.
- (6) The award will be made by a committee of three: N. Lindsay Norden, conductor of the Mendelssohn Club of Philadelphia; Charles Heinrich and Charles N. Boyd, of Pittsburgh.
- (7) Manuscripts and all communications concerning the competition should be addressed to Charles N. Boyd, director, Tuesday Musical Club Choral, 4259 Fifth avenue, Pittsburgh, Pa.

Mariska Aldrich Davis in Bankruptcy

Mariska Aldrich Davis has been duly adjudged bankrupt by the District Court of the United States, Southern District of California, Southern Division.

WHAT THE JURY THINKS**Aubrey Yates' Recital, October 23**

AMERICAN
He delivered each word of the texts as clearly and delightfully as he did the accompanying notes.

EVENING WORLD
His voice is uncertain.

Cecil Burleigh's Recital, October 24

TRIBUNE
He proved himself a musician of sincerity and poise.

SUN
He is a workmanlike player.

TRIBUNE
In nothing did he show finer musicianship than in his playing of the music of Handel.

SUN
Handel's D major sonata and two short Bach numbers were also on the list, but their delivery need not be considered, for doubtless Mr. Burleigh would be the last to wish his violin playing to be held to the standards of the modern virtuoso.

Jascha Heifetz's Recital, October 25

TRIBUNE
Jascha Heifetz has never appeared more completely himself than he did yesterday afternoon at Carnegie Hall. Taken for what he is, he knows no equal.

AMERICAN
It cannot be said that he was heard at his best. Indeed, if he had been making his local debut, critical opinion, no doubt, would have been somewhat divided.

SUN
(Headline) Heifetz is at best in Franck sonata—Violinist pours passion and musical imagination into playing.

AMERICAN
It (Franck's sonata in A major) carried no emotional message. It had no pathos, no passion, no dramatic accents.

TIMES
His playing is a transparent revelation of his understanding of the music, backed by his technic of the bow and of the left hand, and his tone.

AMERICAN
Generally his playing did not penetrate below the surface of the musical shell.

Francesca Zarad Busy in California

Francesca Zarad, soprano, will fill the following engagements in California: February 13, Monterey; 16, San Jose; 22, San Francisco; 26, Petaluma; 29, San Francisco; March 2, Stockton, and March 4, Sacramento. On January 30 she appeared in Salinas, and on February 11 in Santa Rosa.

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OPINIONS OF THE PRESS**Berkshire's Ensemble Above Criticism**

One of the places on the tour mapped out for the Berkshire String Quartet was Greenfield, Mass., and when the organization played there recently the critical reports equaled the enthusiasm of the public, as the subjoined will give testimony:

The Berkshire String Quartet gave one of the most enjoyable concerts of chamber music that has ever been heard in Greenfield. Each member was supreme at his own instrument, making up a harmonious quartet in which no one outshone the other, and yet the individuality of each player could be felt by the audience. The entire program, from the Cesar Franck quartet in D major to the closing one by Beethoven, was delightful and the audience showed its appreciation by persistent applause.—Greenfield Recorder.

One of the finest and most successful concerts, both artistically and financially, of the series under the auspices of the Greenfield Woman's Club, was given by the Berkshire String Quartet. The ensemble work of these artists is above criticism. The perfect artistry of each member of the quartet, their fine rhythmic work, delicate shading, interpretation and youthful enthusiasm completed a performance without a flaw. The enthusiastic audience evidently appreciated the artists and the beautiful works performed.—Greenfield Gazette.

Paul Althouse's "Rare Voice"

No matter where Paul Althouse sings, nor what he offers as a program, the result is always artistically satisfying, a fact which is emphasized by the appended clippings from two cities in which he sang a short time ago:

A charming French group of songs constituted the first selections of Paul Althouse's night and the first of them was enough to convince those who were there that this was one of the foremost of American singers. His expression was delightful, and it was a beautiful voice that was heard. There was a rich, robust quality to his singing—powerful, resonant voice he has—that was most enjoyable, whether in the forcible dramatic phrases or the smoother lyrical expressions.—Colorado Springs Evening Telegraph.

Paul Althouse sang before a distinctly appreciative capacity house. Mr. Althouse has a heroic voice of rich and colorful texture; he is also admirably fortified technically, and he possesses that unusual combination of personal attractions that may be summed up as magnetism. The soloist's Italian group evinced his deeply satisfying, sonorous tone quality, coupled with a rare flexibility. Throughout the French group the audience was keyed up to a high pitch of enjoyment by the singer's emotional interpretations.—Memphis Commercial-Appeal.

The spacious auditorium was filled to its capacity early in the evening and many had to stand during the program. During the rendition of "Christ in Flanders" Althouse was given a wonderful opportunity to demonstrate the sympathetic quality of his rare voice. Althouse sang French, Italian, English and American numbers, all of which were pleasing to the listeners, who seemed to be keyed up to the highest point of interest and appreciation.—Memphis Press.

Aureole La Croix Talent Unusually Rich

So unqualified a success did Aureole La Croix have at her Boston concert on the afternoon of December 6, 1919, that it is difficult to choose the most striking statements from among the lavish praise poured upon her in the dailies on the following day. However, the accompanying terse paragraphs are full of meaning and tell their own story of the manner in which the pianist was received by the critics of that city:

Her beautiful touch and thoughtful interpretation, added to her deft and secure mastery of technique, rank her among the finest of the pianists now before the American public.—Globe.

Miss La Croix maintained one of the rarest qualities in a musician, executive or creative, one of the rarest, in fact, in an artist of any species; from beginning to end of the concert she seemed to accomplish exactly what she had designed—not dryly, precisely, but with imparting freedom and kindling zest. . . . The pulse of it all was the pulse of a mistress of her music, the piano and herself. She is so understanding and sympathetic with the piano as she is with the music in hand. She does not confuse it with an orchestra, but she does disguise it as an instrument of strings and hammer. . . . By the rare and also the controlled quality of her touch, her tone is unfailingly clear, round, sonful, artfully but never obtrusively proportioned and contrasted, plastic to whatever modulation of pace and therefore beautiful. She succeeds in making color she would impose. . . . Naught shakes or dims Miss La Croix's fine sincerities; the impression of completeness within her powers is rare, deep and lasting sensation.—H. T. Parker, in the Boston Transcript.

A Chopin group is "de rigueur" for every new pianist and the preludes, nocturnes, mazurkas and scherzos were well contrasted and well played, with, thank Heaven, not that excessive of a note of some female pianist's use in sobbing out their Chopin. In both this group and in the Brahms number, Miss La Croix showed that she possesses both force and fluency.—Boston Advertiser.

What first challenged admiration in her technical accomplishments was her tone. Few players even among men get such splendid sonority from the piano without forcing. Miss La Croix's tone is always normal and therefore beautiful. She succeeds in making color piano sing all the time. . . . She unquestionably has a genuinely musical nature and she also has a strong intelligence and the will to study deeply. . . . Her talent is unusually rich.—William J. Henderson, in the Billboard, December 20.

Few pianists, male or female, comparatively unknown or of international reputation, give as much pleasure in recital as Aureole La Croix. She has not only a soundly developed technical equipment, a liquid, beautiful touch, a brilliance that is not metallic, firmness and solidity in the playing of massive chords without loss of tonal quality; she has brains, and what is even more desirable, a soul.—Philip Hale, in the Boston Herald.

John Hand Re-engaged for Portland

A most enthusiastic audience greeted John Hand at the Public Auditorium in Portland, Ore., on January 12, where the beautiful voice of this young American artist won the hearts of all who attended the concert. In addition to the heavy program given by Mr. Hand, he was recalled numerous times and responded with nine encores. Before the conclusion of the program a committee sought out the tenor's manager, John Russon, and reengaged the popular singer for a reappearance in the vast auditorium on January 22. Subjoined are some press comments covering the January 12 concert:

John Hand is a born tenor singer. That is, nature made him sing tenor. He has a powerful, ringing voice that he uses with splendid prodigality, as if he had lots more voice to spare. His voice is of such heroic proportions that it easily filled the vast spaces of the auditorium and reminded one of the strong, appealing, emotional voice of the late Evan Williams in the middle register and in "open" tones. Mr. Hand made a big hit last night with his audience. . . . He received recalls and rousing double recalls. His smile is cheerful.

Mr. Hand sang finely in "Cielo e Mar" from "La Gioconda" and also in the "Vesti la Giubba" from "Pagliacci." But he made his great popular hit with his ballads and by his distinct utterance of their words. His extras were all Irish songs and his brogue was

excellent. "Irish Eyes Are Smiling," "Mother Machree" and "A Little Bit of Heaven" (Ball); "There's a Long, Long Trail" and "For You Alone" (Geehl). His love songs were sung in impassioned style.—Portland Oregonian.

Mr. Hand possesses a fine voice, his high notes being particularly beautiful. His diction is good and he puts a certain joy of singing into his songs that reaches a responsive chord in his audience.

His program was a widely diversified one, ranging from operatic arias to simple Irish ballads. Most of the songs were familiar to the audience and met with hearty response and many encores. In his operatic arias his singing was particularly pleasing, especially the "Pagliacci" number, "Vesti la Giubba" ("On with the Play"), which was given with fine dramatic effect.

With Mr. Hand was LaVar Jensen, accompanist and assisting soloist, who also shared in the enthusiastic applause. He plays with musicianly skill and his solo numbers were thoroughly enjoyable.—Portland Telegram.

It was an enthusiastic audience and every one will be a booster for John Hand, who, but for an occasional too open tone, would be that very illusive ideal tenor.

Mr. Hand has a powerful voice of pleasing, true tenor quality, and a range that places within his reach anything written for the high male voice.

Monday night's program contained three famous operatic gems, "Cielo e Mar" from "La Gioconda," "M'Appari Tutt' Amor" from "Martha" and "Vesti la Giubba" from "I Pagliacci," and groups of ballads that appeal to the heart, among them "Love Song" by Flegier, which proved one of the best numbers. The applause justified several extra numbers.—Portland Journal.

Sobelman "a Master of His Instrument"

The appended salient paragraphs are taken from a large number of press notices and are samples of the manner in which the success has been registered of Louis Sobelman, an artist who has established an enviable reputation as a violinist:

Mr. Sobelman has thorough technical resources, his tone is exceedingly clear and pure. He plays with much feeling and expression.—Philadelphia Record.

His technic and feeling were a revelation to all.—Philadelphia Inquirer.

Louis Sobelman proved again his ability as an artist in works by Bach, Sarasate, Beethoven, Paganini and others; with his sweet, soulful tone he at once won his way to the hearts of the audience.—Philadelphia Evening Telegraph.

His work on the violin was a delight to all.—The Swarthmore.

Mr. Sobelman's work showed him to be an artist and virtuoso of the highest type. He possesses a wonderful technic and his tone is pure and beautiful.—Philadelphia Record.

Mr. Sobel's work showed him to be an artist and virtuoso of the highest type. He possesses a wonderful technic and his tone is pure and beautiful.—Philadelphia Record.

A large and well pleased audience attended the violin recital given by Louis Sobelman, who has a dazzling technic, a beautiful, full tone and at his command delicacy and gradations of tone that are marvelous.—Evening Telegraph.

Louis Sobelman won the admiration of every one by his artistic work. It was the opinion of all that he was a thorough master of his instrument. . . . We shall await with pleasure an opportunity of hearing him again.—Morton Chronicle.

At the artists' concert Louis Sobelman was recalled many times.—Philadelphia Public Ledger.

The Louis Sobelman violin recital of the Swarthmore Choral Society was thoroughly enjoyed by all who attended. . . . Mr. Sobelman's playing all through was exceedingly fine; the sonata of Beethoven showed great range and power and was enthusiastically applauded; his rendition of the "Russian Airs" was the most attractive and charming number on the program.—The Swarthmore.

Among the leading resident artists of Philadelphia is Louis Sobelman, who has established an enviable reputation as a soloist and instructor of the highest rank.—North American.

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OPINIONS OF THE PRESS

A Dudley Buck Artist's Success

Thomas Conkey is one of the many Dudley Buck artists who are appearing in public with decided success. During 1919-20 he won no little fame for his excellent work on tour in "The Fiddlers Three," and that he is again this season meeting with the approval of his audiences everywhere will be evidenced by a perusal of the appended fine notices which appeared in the dailies last December:

Thomas Conkey not only has a baritone of pleasing quality, but also possesses a mainly stage personality that helps to establish him at once with an audience. . . . The coming of Tavia Belge and Thomas Conkey was something of an event. They are back again this week, at the New Princess Theater, still appearing in "Fiddlers Three," and once more the performance is characterized by singing that is above the average musical comedy. One only wishes that the two vocalists did a little more of it. . . . Miss Belge and Mr. Conkey are alone sufficient to make the offering enjoyable. —Toronto Mail and Empire.

Tavia Belge and Thomas Conkey, capital baritone, are still in the cast. The pair make one of the best singing combinations in current musical comedy. —The Indianapolis News, December 2, 1919.

Opposite to her and, of course, an equal sufferer with her as lack of opportunity, is that splendid singer and actor, Thomas Conkey, one of the very best leading men in the light opera field. To Mr. Conkey was Providence peculiarly lavish, for, added to his strong, clear voice is a figure of an athlete and a face handsome in a most virile way. And Mr. Conkey acts as well as he sings, the entirety being one that is bound to delight any audience. . . . Handsome stage settings would make the operetta more worthy of such people as Miss Belge and Mr. Conkey. —The Cincinnati Commercial Tribune, December 8, 1919.

The tuneful numbers are a delight and both Miss Belge and Mr. Conkey were called back again and again. . . . Mr. Conkey plays his role with spirit and his pleasing baritone voice is heard with splendid effect. "As the Flitting Swallows Fly" is a number of real melody. —Toledo Times, December 16, 1919.

Tavia Belge is singing as splendidly as ever and Thomas Conkey is the same brilliant baritone he was on his first appearance here. In fact, few traveling musical attractions can boast of the possession of two such artists as Tavia Belge and Mr. Conkey. . . . Mr. Conkey's songs, "As the Flitting Swallows Fly" and "One Hour, Sweetheart, with You," are musical gems. —Indianapolis Star, December 2, 1919.

With two such soloists as Tavia Belge and Thomas Conkey, this production is of unusual caliber. They are given opportunity to display their voices by a choice of pretty and sentimental songs. . . . Mr. Conkey, with his deep and rich baritone voice, is charming. —Indianapolis Times.

Seidel Given Ovation in Cleveland

James H. Rogers, critic of the Cleveland Plain Dealer, in reviewing Toscha Seidel's appearance as soloist with the Cleveland Orchestra on November 20, headed his article as follows: "Violinist receives great ovation." The body of the review read, in part, as follows:

He played the Mendelssohn concerto, and achieved a success that may fairly be described as colossal. How many times he was recalled to the stage we do not know. A dozen times, perhaps, maybe more, and not until he had indicated by an expressive gesture that an encore was not to be forthcoming did the tempests of applause subside.

There was good reason for all this enthusiasm for young Mr. Seidel played superbly. Not only was his interpretation of the concerto masterly in every particular, marked by the amazing brilliancy and dash that we noted when he made his debut here last winter, but he bore the sign manual of finished artistry. Mr. Seidel can make us sit up, no doubt about that; but he can also play with a repose that we had hardly looked for and with a winning charm that makes his playing of expressive melodies a rare delight. His lovely cantabile in the andante was a dream of beauty.

Wilson G. Smith in the Cleveland Press wrote:

The outstanding marvel of the concert was the wizardly performance of the Mendelssohn violin concerto by Seidel. I confess that before hearing it I was afraid that, judging by this little marvel's passionate emotionalism displayed in the Tchaikowsky concerto played at a former appearance, it would be superemotionalized and torn to tatters, but a more balanced, self-controlled and brilliant rendition has never occurred in these precincts.

It had the charm of opulent tone, impeccable technique and mental and emotional concept that betokened a master, even though he has but just passed the Rubicon of twenty years.

So when one considers the marvel of it all, it is but to repeat the timeworn aphorism—artistic wonders never cease. To possess all the essentials of distinguished artistry as does young Seidel is but to refer again to one of the outstanding personalities of a generation. . . . When the history of the present day is written you will find the name of young Seidel, like Abou Ben Adhem, leading most of his contemporaries.

Archie Bell, in the Cleveland News, had this to say:

Young Seidel again demonstrated his right to rank among the foremost violinists of the day.

Mendelssohn's concerto is the virtuoso's delight, as it gives him the opportunity to do all the things that the violinist likes to do and is an exceedingly grateful number for the performer. . . .

Seidel ran the gamut of emotions, not as one might expect them from a boy of promise, but from a mature artist whose intensity is not an affectation for the audience, but a reality and accepted as such. Here is fire, rhythmic force, masculinity, poetry, tone as clear as the touch of a diamond point.

Werrenrath Thinks as Well as Sings

"Werrenrath wins recital triumph," says the Harrisburg, Pa., Patriot of January 8, in testimony of his concert in that city on the night before. The report then continues as follows:

The recital given by Reinald Werrenrath was a notable event in the history of the Wednesday Club. It was given before a large audience and was one of the best of recent memory. Mr. Werrenrath is an artist of communicative intelligence and of wide horizon. One delight of his singing is that he thinks as well as sings. . . . It would be hard to express the pleasure received from the smooth and flowing tone. . . . Mr. Werrenrath's tone was of superlative warmth and beauty. . . . The audience refused to leave after the closing number, though Mr. Werrenrath made many bows, until he graciously gave the Walter Damrosch setting of Kipling's "Danny Deever." Even then the applause continued unabated until Mr. Werrenrath sang "Khaki Lad," by Florence Aylward.

The Harrisburg Evening News of the same date published this tribute to the baritone:

The singing of Werrenrath is full of charm. . . . His full, resonant voice proved capable of carrying a big dramatic aria to a thrilling climax, regardless of the utterly hopeless acoustics of the auditorium. . . . The last group contained five short songs, of which "The Blind Ploughman," by Clarke, and "Duna," by McGill, stood forth, the latter showing to a perfection the marvelous pianissimo and fine color of his voice. So excellent was the enunciation that in the farthest corners of the big hall, singing in softest voice, the words of the song were plainly audible.

The Harrisburg Telegraph of January 8 made the remark that the sheer beauty of his voice quality held his hearers delighted throughout the entire program.

Betsy Lane Shepherd's St. Louis Success

Betsy Lane Shepherd, the soprano, was heard for the first time in "The Messiah" in St. Louis on December 29. Six notices from local papers are of a most flattering nature. It is nice when two critics agree as to the merits of a singer, perhaps unusual when three or four agree, but most convincing when all six writers say the same things. Such complimentary phrases as "without apparent effort," "voice of singular brilliancy," "exhilarating ease," "chief individual honors," "unusual attractiveness," "deserves first mention," "wonderfully expressive singing" occur in the following notices:

To Betsy Lane Shepherd fell the most beautiful solo in the entire peculiar timbre—one that is especially appealing in the singing of sacred music! Without apparent effort she took the high notes of her arias. —St. Louis Star.

Soprano Shepherd, an almost perfect singer of oratorio, with a voice of singular brilliancy for sacred essay, had her moment with the word "rejoice" in the celebrated aria, "Rejoice Greatly." . . . Betsy Lane Shepherd induced a truly reverential mood with her recitative "There Were Shepherds Abiding in the Field." —St. Louis Daily Globe.

After the pastoral symphony, beautifully played, Betsy Lane Shepherd, the soprano, came into her own. The recitative, "There Were Shepherds Abiding in the Field," revealed a firm, smooth soprano, lyric in quality but of impressive power, and, succeeding measures disclosed, comprehensive compass. She soared up to the high notes with exhilarating ease and certainty, and the top notes were the best of all. She also knows oratorio traditions and sang the music with the right spirit. —St. Louis Times.

The chief individual honors last night went to Miss Shepherd, whose soprano, clear, sweet and appealing, has a quaint, childlike and almost ethereal timbre, carrying, however, surprisingly well. The unusual attractiveness of her voice was best revealed in the exquisite air, "Come Unto Him, All Ye That Labor," and her rendition of "I Know That My Redeemer Liveth" was warmly applauded. —St. Louis Post-Dispatch.

Of the soloists Miss Shepherd deserves first mention because of her elastic, clear soprano voice. She vanquished all technical difficulties with astonishing ease. —St. Louis America, December 30, 1919, Translation.

Miss Shepherd is a talented soprano, her voice being especially suited to the part in "The Messiah." One must acknowledge that this artist is mistress of all registers. . . . Her conception of the part was full of expression. The interesting artist, new to the St. Louis public, earned especially warm applause after her two arias, "Rejoice" and the wonderfully expressive singing of "Come Unto Him." —St. Louis Westliche Post, December 30, 1919, Translation.

General Pershing Knows a Good Song

At the public reception recently tendered General Pershing by the citizens of Chicago, "The Americans Come!" was the one and only song, aside from the national anthem and "America," to be sung by Florence Macbeth, of the Chicago Opera Association. Later she received a personal letter from General Pershing, expressing his warmest thanks and appreciation.

That this song has made not only a profound but lasting impression upon both our great singers and the American public is noted by the fact that it still continues to appear on programs everywhere. At all patriotic celebrations it seems to take its place as a matter of course, but these are but a small per cent. of the occasions on which it is used. The frequency with which it is chosen as a finale to recital programs is an acknowledgment of its real fitness as a closing number.

Maggie Teyte Soon to Return to England

Maggie Teyte's recital at Carnegie Hall on the afternoon of February 16 will be her only New York appearance of the season. Miss Teyte is hurrying back to England, after a short three months spent here, because many engagements booked for her on the other side of the water call for her presence there at an earlier period than she anticipated. She will not leave, however, before she has been heard with the Philadelphia Orchestra on February 13, and on a short tour of New York, Pennsylvania and Ohio. Miss Teyte's program will contain a group of Debussy songs, because many of her admirers believe, as a New York critic put it, "no one sings Debussy songs like Maggie Teyte." She has also been requested to program Mozart's "Voi che sapete."

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What Is Sammy Kramar?

Can the type of which Sammy Kramar is such a brilliant example be specifically designated as to origin? These are the questions over which psychologists of the University of Pennsylvania, as well as other professors, pedagogues and wise ones of that institution are pondering, to say nothing of many artist musicians.

The known facts are these. Sammy is just six and one-half years old. He was born in Greenwich Village, New York City. His parents are from the Russian middle class. He is stout and seems endowed with a rather unusual quota of good health, but is not, as has been frequently stated, a boy of ordinary appearance. A careful study of the child's face discloses the fact that the ears are placed far back, that the lobes are on a line much below the bridge of the nose. The crown of the head is high, there being a pronounced upward slope from the frontal part of the skull, which gradually curves backward from the crown to a well rounded lateral cranial form. The forehead is broad and of unusual height. The eyes are set wide apart and are large. This largeness is not at once apparent since the eyelids are of a nature that ordinarily do not open to their full extent. The eyes are deep set. The brows are heavy. The nose is straight, with slightly flaring nostrils. The mouth is small, with full lips, and the chin slightly recedes. His hands and general bearing reflect a diminutive Ysaye. The attitude of the child in relation to his wonderful genius is that of one who is thoroughly capable and takes his talent as a matter of course, this without the slightest semblance of pride or overassurance.

As to his pastimes, they are enjoyed with usual boyish vigor, although tempered with gentleness. However, many leisure moments are spent in satisfying a pertinent sense of inquisitiveness. He is far ahead in general knowledge, his progress along broad lines of preliminary education has in this respect been nothing short of marvelous, so much so that Dr. Witmer, of the University of Pennsylvania, has likened him to a child mentally much in advance of his six and a half years. As to the violin, he has been studying but one and one-half years and devotes but one and one-half hours a day to practice, yet he not only plays, but interprets exceptionally difficult works. Musically, he appears to the writer equal to a very talented student of fifteen or sixteen.

Upon the occasion of his first visit to Philadelphia, some four or five weeks ago, he was subjected to an exhaustive Binet test at the psychological laboratory, College Hall, University of Pennsylvania. This test lasted over two hours and, like the clinical demonstration of his violin virtuosity in the same institution, it was presided over by Drs. Witmer and Humpstone, professors of psychology at that institution. At the latter event, among those present in the capacity of musicians were Thaddeus Rich, concertmaster of the Philadelphia Orchestra; Hans Kindler, cellist of the Philadelphia Orchestra; Maurits Leefson, president Leefson-Hille Conservatory of Music; Gilbert

by Carl Bohm; Tartini's sonata in G minor; poems No. 1 and 4, Hubay, and Bach's aria on the G string.

Several theories have been advanced to account for Sammy Kramar's unusual talent and its inception. A few are herewith noted: Reincarnation, spiritualism, suppressed emotion, exterior auto-suggestion, heredity, idealism, self auto-suggestion, suspension between the conscious and subconscious during which suggestion was consciously or unconsciously, directly or indirectly, given by someone rather than himself, etc. The writer is impressed with the plausibility of the last theory, and at some future date will endeavor to substantiate his conclusion in an article.
 G. M. W.

Motel Falco to Sing in New York

Mme. Motel Falco, French mezzo-soprano formerly of the Comic Opera of Paris, will start her American tour at the Hotel Waldorf-Astoria, New York, on Tuesday



MME. MOTEL FALCO,
 Mezzo-soprano.

evening, March 16, appearing in a concert under the management of Giacomo Bourg. Mme. Falco remarked to a representative of the MUSICAL COURIER, "I am preparing my repertory under the instruction of Giacomo Bourg. I have studied with the most famous teachers in Paris, but I must say, we do not have a Giacomo Bourg there. He has performed magic with my voice. What an ear! The minutest fault does not escape his hearing. I don't care how perfect a singer may be, he can always improve his art of singing with my maestro."

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SAMMY KRAMAR,

Six and one-half year old child genius of the violin, over whom professors at the University of Pennsylvania are pondering and whose mature work is causing many experienced musicians to stand aghast.

Reynolds Combs, director Combs Conservatory of Music; Clarence Bawden, pianist-composer; William Struthers, critic and poet, and representatives from all the Philadelphia papers. Lena Blanche Jones was the accompanist and won much favorable comment for her splendidly artistic work at the piano, as well as the lifelong friendship of Sammy.

Briefly enumerated, the opinions of some few of those present were as follows: Thaddeus Rich—"I never heard or saw anything like it. Sammy Kramar is the greatest musical protégé America ever produced." Dr. Witmer—"This is the most remarkable case that ever came to my attention; aside from music, his general intelligence is far above par." Dr. Humpstone—"I never heard a child play as he does. His skill and perspicacity are most remarkable." Hans Kindler—"I am astounded; the rhythm is astonishing, the technic marvelous for a child of his years." Maurits Leefson—"This is amazing; the Kramar child is tremendously gifted." William Struthers—"If I had entered the room blindfolded, I would have thought a talented youth of fifteen was playing." Mr. Albright, editor The Pennsylvanian—"A marvel of intelligence and musical attainment."
 Sammy's program was as follows: "Perpetuo Mobile,"

GOTHAM GOSSIP

DICKINSON SEMINARY LECTURE-RECITALS.

A program altogether unique was presented by Clarence Dickinson on February 3 at the opening recital of his annual series at Union Theological Seminary, before the audience which always crowds the chapel for his recitals. The program was typical of that given in St. Mark's Church, Venice, about 1530. Dr. Dickinson opened with three organ numbers by Willaert, Gabrieli, and a charming "Canzone" by Merulo. He followed with a "Kyrie" by Gabrieli for two choirs of men, one in the chancel, the other in the gallery opposite, their tones fading into each other with echo effect; and by a tonally gorgeous number by the same composer, "In Ecclesiis," for double chorus, trumpets, trombones and organ.

Some solos were introduced by composers who were organists at St. Mark's. Monteverde's "Lasciatemi Morire" was sung by Inez Barbour with poignant feeling. It was followed by the sentence from the Magnificat, "He hath put down," etc., a most effective number for two male choirs, which sing the plain song melody with florid accompaniment for trumpets and violins, echoing each other, and by the solos for contralto from "Orfeo," dramatically given by Rose Bryant.

Antonio Lotti's works held the next section of the program, including "Pur Dicesi," for tenor, the singing of which by Arthur Hackett was pure delight; "Laudate Pueri," an effective duet setting of Psalm CXIII, and the impressive "Crucifixus" for chorus in ten parts, a capella. The elegant Galuppi, known, as the lecturer said, to countless people who have never heard a note of his music, through Browning's "A Toccata of Galuppi's," came next. Dr. Dickinson played two delightful movements from sonatas, and Frank Croxton sang his "Comptite Signor" with opulent voice and legato style. The closing number was a noble sonata, "Pian e Forte," for two trumpets and six trombones, led by San Franko.

The accompanying lecture was unusually delightful, filled as it was with beautiful pictures of Venetian musical life and the place occupied in it by St. Mark's, "the Church of the Doge and the Republic," and with most entertaining tales from the ancient chronicles.

DICKINSON'S FRIDAY RECITALS.

Scandinavian music was the subject of Dr. Clarence Dickinson's lecture-recital at the Brick Church, January 30. His most important number was Sinding's "Norwegian War Rhapsody," which, as he played it, was full of rugged beauty. Sibelius' "Finlandia" was beautifully played, full of orchestral color. A cradle song by Palmgren had in it dainty solo effects. Alice Moncrieff was the contralto soloist. She sang "O Father," by Melartin, a sorrowful song ending on a low B flat, in which she produced big tone. Grieg's "The First Meeting" was also well sung.

February 6 Mendelssohn's "The Hymn of Praise" was performed, with soloists.

SHERA'S MUSICAL SERVICES AT ST. JAMES.

J. Fletcher Shera, choirmaster at St. James M. E. Church, Madison avenue and 126th street, gave a special Christmas musical service of much variety and interest. On the program were the following artists: Inez Barbour-Hadley, soprano soloist of the Brick Presbyterian Church, soloist Temple Emanu-El; Mary Allen, contralto soloist, Church of the Incarnation; Reed Miller, tenor soloist St. Thomas' Protestant Episcopal Church; Frank Croxton, baritone-bass, soloist Brick Presbyterian Church, and soloist Temple Emanu-El. The Vested Chorus was composed of selected voices from the following choirs: St. Bartholomew's Church, the Brick Presbyterian Church and St. James M. E. Church.

February 1 a special musical service of famous choral works was given, anticipating New York's first music week. Following were the forces for that occasion: Viola Waterhouse-Bates, soprano soloist at St. Paul's Methodist Episcopal Church, and Franz Kaltenborn, violinist.

NICHOLS' PUPIL'S SUCCESS.

Elsie Rockwell, soprano, won a decided success in concert at Worcester, Mass., January 23, when she sang for the Scottish Society of that city. Mrs. Rockwell, who has filled a number of important engagements during the past few months, is soprano soloist of the Unitarian Church, Montclair, N. J. She has been coaching this season under John W. Nichols, of Carnegie Hall, having been recommended to this singer and teacher by her former instructor, F. X. Arens, conductor of the N. Y. People's Symphony Orchestra. Mr. Arens is wintering on the Pacific Coast.

CAPOUILLEZ AT WOMAN'S PRESS CLUB.

F. Reed Capouilliez was soloist January 31 at the Waldorf-Astoria meeting of the Woman's Press Club. He sang songs by Stone and John Prindle Scott in splendid fashion. Lillie d'Angelo Bergh was chairman of music, and Louise Vermont sang contralto songs.

At the opening of this affair Mr. Capouilliez sang Rose Villars' "To America" with much gusto, the composer at the piano.

FRATERNAL ASSOCIATION MEETING.

At the Fraternal Association of Musicians' meeting, Steinway Hall, January 27, a musical program of much interest was given, those participating being Dagmar de Corval Rybner, composer; Mary Rourke, soprano; Irma Horst Correll, pianist; Marjorie Cramton, violinist, with Sigrid Eklof at the piano. Homer N. Bartlett was represented by piano works played by Miss Correll. He was present and gave some explanatory remarks anent his music.

THURSDAY FRIDAY AFTERNOONS.

Emma Thursby will give four Friday afternoon musical receptions at her beautiful enlarged music room (twice the size of the former one) in which there is now a Mason & Hamlin piano. Many noted artists will be guests of

honor and participate in the program. Bonci and the Hadleys will have their separate afternoons.

Miss Thursby began the session with a dinner for twelve guests in honor of her sister's, Ina Thursby, birthday.

HOLY COMMUNION RECITALS.

Lynnwood Farnam gave the third recital in the course at the Church of the Holy Communion on January 22. He repeated some music recently played by him on his own organ at the Fifth Avenue Presbyterian Church. Mr. Farnam always produces novelties, and Jepson's toccata was the brilliant close of this recital.

Francis W. Snow of Boston played the program of January 29.

SPEKE-SEELEY CLUB CONCERT.

The St. Cecilia Choral Club gave a concert in the fine club rooms at Bronx Church House, February 3. Solos and part songs were sung and community singing was also enjoyed. Mrs. Seeley read "Abt Vogler" and Brown- ing's "Pied Piper," with musical accompaniment.

WEST ORGAN RECITAL.

George Alexander West, F. A. G. O., of St. Luke's Church, Philadelphia, gave a recital under the auspices of the American Guild of Organists at the Church of the Holy Communion, New York, February 9. Mr. West is Dean of the Pennsylvania Chapter of the Guild.

MARYON MARTIN LYNCHBURG RECITAL.

Maryon Martin, in whom so many New Yorkers are interested, and who is temporarily in Lynchburg, Va., gave a fine private recital at her studio in that city. Josephine Thornhill has a very sympathetic lyric soprano voice which she handles skillfully, and fifty guests applauded her singing in songs of expression. The large Southern home, arranged as a recital-room, with stage, etc., looked well. This was the first of a series of similar affairs Miss Martin will give.

NORTON ORGAN RECITAL.

Albert Reeves Norton, A. A. G. O., assisted by Grace Wood Norton, soprano, and Kathryn Platt Gunn, violinist, gave a recital at the Reformed Church on the Heights, Brooklyn, February 6. His solos included works by Parker, Guilman, Jadassohn, Nevin, Friml and Woodman.

SALTER PLAYS AMERICAN COMPOSITIONS.

The recent programs issued by Sumner Salter show that he included compositions by the following composers: H. Alexander Matthews, Joseph Bonnet, Pietro Alessandro Yon, R. Spaulding Stoughton, James H. Rogers, Felix Borowski, Homer N. Bartlett and Gottfried H. Federlein. All his programs were played at Grace Hall, Williams College, Williamstown, Mass.

ALBERT FRANCIS WADE LEAVES FOR NOVA SCOTIA TOUR.

Albert Francis Wade, former captain in the United States service, has given pleasure by his singing at recent choral concerts. He left New York January 30 for a ten weeks' engagement in Nova Scotia.

BROUNOFF STUDIO MUSICALS.

Mimi Jourdan, coloratura soprano, sang songs by Foote, Brounoff, the gypsy song from Barrymore's play "The Redemption," and the ever effective "Kiss Waltz," at a studio musicale given by Platon Brounoff, February 5. She sings with vivacity, has a brilliant high voice, and should find a place on the stage in due time. Olga Brounoff sang Mildenberg's "I Love Thee" and "Eili, Eili," displaying a most promising voice for so young a girl. George Brounoff played a capriccio in B flat minor by Mendelssohn, a Rachmaninoff prelude, and "American Peace March" by his father with real musical touch and taste. A feature of the affair was Brounoff's playing of "Character Dances," including Chinese, Turkish, Indian War Dance, English Hornpipe, all of which were distinctive. He also sang some of his "Spiritual Messages," which he says are improvised throughout, as to text, voice and accompaniment. An enthusiastic audience applauded everything with vigor.

A. C. Spalding Pays Dicie Howell Tribute

Dicie Howell's success in Lowell, Mass., January 20, when she appeared with Reinald Werrenrath in Coleridge-Taylor's "Hiawatha's Departure," as well as in French and English songs, made her the recipient of many tributes, among them a letter from Arthur C. Spalding, who wrote Miss Howell's manager as follows:

I want also to tell you of Miss Howell's great success here last evening. People were delighted with her work and I think we never had another soprano with the exception of Mme. Sundelius whom the people liked so well. I know we shall want her for a return engagement in the not distant future. As for "Weary" (Reinald Werrenrath), he simply covered himself with glory as he always does. I really think his work is beyond criticism.

Novaes to Be Soloist with New Symphony

Guimaraes Novaes, the Brazilian pianist, will be the soloist at the next pair of New Symphony Orchestra concerts, to be given at Carnegie Hall, New York, Tuesday afternoon, February 24, and Wednesday evening, February 25, Artur Bodanzky conducting.

Marie Zandt Engaged for Swedish Concert

Announcement has been made that Marie Zandt will be the soloist of the concert to be given on March 6 in this city by the Lyric Swedish Society.

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| | | | |
|-------------|-------------|------------|-------------|
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| November 21 | December 19 | January 23 | February 20 |

The following artists have been definitely engaged:

GABRIELLA BESANZONI
ANNA CASE
EMMY DESTINN
GIUSEPPE DE LUCA
ANDRES DE SEGUROLA
MISCHA ELMAN
ANNA FITZIU
AMELITA GALLI-CURCI
MARY GARDEN
OSIP GABRILOVITSCH
LOUIS GRAVEURE
FRIEDA HEMPEL

CHARLES HACKETT
JOSE MARDONES
ISOLDE MENGES
LUCILE ORRELL
MARIE RAPPOLD
ARTHUR RUBINSTEIN
HELEN STANLEY
JAMES STANLEY
TOSCHA SEIDEL
LIONEL STORR
JACQUES THIBAUD
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| | | | |
|-------------|-------------|-------------|-------------|
| November 28 | December 26 | January 30 | February 27 |
| December 12 | January 16 | February 13 | March 12 |

The following artists have been definitely engaged:

FRANCES ALDA
GABRIELLA BESANZONI
ENRICO CARUSO
MISCHA ELMAN
GERALDINE FARRAR
ANNA FITZIU
AMELITA GALLI-CURCI
MARY GARDEN
LEOPOLD GODOWSKY
RUDOLPH GANZ
CAROLINA LAZZARI
JOHN McCORMACK
GIOVANNI MARTINELLI
LUCILE ORRELL
IDELLE PATTERSON
CLAIRE LILLIAN PETELER
TITTA RUFFO
ARTHUR RUBINSTEIN
ROSITA RENARD
ANDRES DE SEGUROLA
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REVIEWS AND NEW MUSIC

Books

C. W. Thompson & Co., Boston

Organ Registration, by Everett E. Truette

Everette Truette is one of the founders of the American Guild of Organists and dean of the New England Chapter of the Guild. He is an organist of the old school—not using the word "old" in the sense of unmodern, for one characteristic of Mr. Truette's art is that he has always kept abreast of the times. In his book, speaking of certain transcriptions by the famous English organist, W. T. Best, he says:

While he has suggested a reproduction on the organ of many of the tone colors and effects of the original composition, so far as those colors and effects seemed to him to be consistent with the real character of organ music, he has avoided registration which he thought might cause the organ to sound worse than a poor orchestra. On the other hand, the student who is present at some of the organ recitals of today will notice that an entirely different course is adopted by a few of the present day organists. In some of the "transcriptions" or orchestral compositions the student will hear many surprising effects of which the orchestra itself is entirely innocent in the attempt of the performer to make the organ sound "orchestral." Many of these effects are ingenious, some are startling, and all of them are attractive to a certain class of listeners. No one can say, ex-cathedra, that one of the above styles of "transcriptions" is right and the other wrong. It is purely a matter of personal taste, and, as has been stated many times, "individual tastes in registration differ."

It is evident that Mr. Truette does not care for the organist who has no respect for his instrument and is constantly seeking to "orchestrate" through freak combinations—this also applies to the playing of original organ compositions as well as of transcriptions. And Mr. Truette is absolutely right. An organ is an organ and can only be employed legitimately to produce its own peculiar effects. It is this integrity of Mr. Truette's, this honesty, which makes his book, "Organ Registration," truly invaluable to the young organist. Drawing upon the knowledge acquired by years of experience in concert and church playing and in teaching, he presents a most exhaustive treatment of the subject, but in such a manner and in such language that the beginner on the organ can profit from it, using it as collateral instructive reading as she studies.

It is eminently practical, and while the theory of organ pipe acoustics is intelligently discussed, it is such chapters as "Combining Organ Pipes"—the most lucid presentation of the subject this reviewer has ever seen—and "Registration of Hymn Tunes" that make the book a real vade mecum. (Mr. Truette does not forget that nine organists out of ten are church organists, playing probably on an organ more ancient than modern, a point overlooked by most concert organists who write books and seem to imagine that every organist is provided with the up to date kind of instrument they themselves are accustomed to play upon.)

The latter half of the book is devoted to detailed descriptions as to registration, beginning with "Registration on a One Manual Organ" and continuing progressively through to a four manual organ with movable combinations. In each of these chapters Mr. Truette has selected for registration exposition a number of standard organ works especially adapted to the kind of organ of which he is writing, some eighty-odd in all. Incidentally, much of the book is very good reading for the musician who is not a professional organist. In reviewing it, for instance, the writer learned why those "sweet bells," the organ chimes—so beloved of movie organists are always out of tune.

To sum up, it is a long time since so concise, informative and valuable work on the organ has appeared. It is more than valuable—it is invaluable, especially to the student. Its authorship stamps Mr. Truette as a thinker of the first rank in the terms of his profession.

Music

The Arthur P. Schmidt Company, Boston and New York

"Dream Visions," Cantata for Women's Voices, by J. Lamont Galbraith

This is a graceful, pretty cantata for women's voices (four part harmony) of twenty-seven octavo pages, not difficult, with solos for soprano and alto. It begins in waltz tempo, major key, then goes to the relative minor, telling of the sleeping maiden fair, then change ensues, on the text "But what are thoughts that fill her breast, and ever and anon disturb her rest?" Shadows and smiles succeed each other on this sleeper's face, as she dreams of fragrant bowers, the gentle winds, etc. The breeze whispers love . . . dreams . . . dreams . . . dreams . . . Then a sudden change to bright waltz tempo, and she dreams of glittering ball, the brilliant ball, etc. The joyous music dies away, and she hears the notes of a guitar (Spanish effects here), sees the orange groves, the citron trees, the lagoon, the Southern moon . . . as she dreams. The solo alto then sings of a vesper bell, the "Angelus," when suddenly con fuoco chords in the accompaniment brings the nightmare of this dream.

"The thunder rolls, and with angry roar
The waves beat on a rockbound shore.
A gray ship plunges along through the night,
The face of her lover stands forth grim and white."

Then the morning sun comes, and she wakes with quick surprise, for she knows then 'tis all a dream. Drying away the pretty work comes to a close. Ave Galbraith has written the text, and it is dedicated to Mr. and Mrs. S. T. Schroetter, of Bristol, Va.

"Come Unto Me," Sacred Song, by Ralph Cox

The well known Biblical words, "Come unto Me, all ye that labor and are heavy laden, and I will give you rest." This is a devotional song, easy to sing and play, making quick appeal because of its simplicity. The middle section is agitated, with eighth notes in chord accompaniment, ending with the first melody, with arpeggiated left hand and sustained right hand chords. For high and low voice.

"A Token," Song, by Anna Priscilla Risher

A somewhat philosophical text is the basis of this song, ending: "That I may be to my Heart's Desire
A pillar of cloud, a shaft of fire."

The poet is Jeanne Oldfield Potter, who certainly expresses some pretty high flown wishes in the text. She is evidently an expert pianist, for the accompaniment goes all over the keyboard fleetingly, most of it with light touch, sometimes in double notes, not easy to play. The voice part is easy and tuneful, and the song is to be had for high and low voices. Dedicated to Ada Corey Aufhammer.

Four Compositions for the Piano, Op. 23, Trygve Torjussen

These are four decidedly original piano pieces, printed separately, entitled "Torchlight Procession," "Boatman's Song," "Malm-

frid" (a romantic waltz) and "Golden Wedding" (muset). The pieces are as unusual as the name of the composer, quite evidently Scandinavian. They are not difficult (about grade three or four), and provided it is lingering. "Torchlight Procession" is a character piece in minor, largely of chords, with a graceful middle section. "Boatman's Song" has an original melody, a relative minor section; nice music. "Malmfrid" is an easy waltz, based on broken chords in eighth notes. "Golden Wedding" is a minuet, permeated with the full flavor of that old fashioned dance; it is prim, precise, prudish, with definite musical style.

Oliver Ditson Company, Boston, New York, Chicago

Part Songs, Octavo Edition, for Men's, Women's and Mixed Voices

"Memories," by Charles Wakefield Cadman

This is an arrangement for male voices by Philip Greely, showing familiarity with the male voice and compass. It has the rich harmony one associates with Cadman's works, its special characteristic being the melody in the first bass part. Words by Nelle Richmond Eberhart.

"My Love Is Like a Red, Red Rose," by Daniel Protheroe

A part song for men's voices of many superior points. It is to be sung without accompaniment and is easy to sing.

"Love Is a Sickness," by Daniel Protheroe

This also is for male voices, with the ancient rhyme by Samuel Deane (born 1562, died 1619), which rhyme still stands, for this sickness still persists! Indeed, mighty few of us get through life without several severe attacks. Protheroe writes well for the voices, and never asks for impossible things, excelling Beethoven in this respect.

"More we enjoy it, more it dies,
If not enjoyed, it sighing cries."
Heigh-ho! Heigh-ho! Heigh-ho!

Certain second bass slides up the scale will make ludicrous effect.

"Snow Song," by Fay Foster

This is a delicate song for women's voices, of six pages, in three voice parts, with many beautiful effects. It is not difficult, and is dedicated to the Matinee Musical Club of Philadelphia.

"The Perfect Hour," by Poldowski-Harris

The beautiful melody is here skillfully arranged for three part women's voices by that experienced musician and conductor of the Cecilia Chorus, Victor Harris, with obligato solo throughout for an alto singer.

"Ninon," by Tosti-Harris

This well known melody, so graceful and taking, is also set for three part women's voices by Harris. It is varied, with slow passages and occasional stronger periods, ending softly.

"Habanera," by Paul Vidal

This Spanish dance movement, which originated in Africa, was brought to Cuba by the negroes and landed naturally enough in Spain, where it attained the highest development, is from the ballet "Guernica," for three part women's voices. It has both French and English text, the latter by Grace Hall. Of easy grace and languorous movement, it is singable and effective. Throughout the entire work of a dozen pages the pedal point E flat is continued in the piano accompaniment. Accordingly, there are very few accidentals or change of harmony, and yet there is variety and charm in this music. Besides the most familiar "Habanera," is that in Bizet's "Carmen," danced by that voluptuous character in the first act.

"Ah! Twine No Blossoms," by Gliere-Taylor

This is a difficult, modern mood work, in four voice harmony for women, with many accidentals and modulations, a short solo for the second soprano, all sung andante, and ending on a chord of 6-5-2, and will sound well if sung by a capable chorus.

"The Romaika," by Park-Taylor

Grove's dictionary does not contain the word "Romaika," but it is known to musicians as a Russian gypsy dance, along with the "Balalaika," the samovar, the Bolshevik and revolutions. Edna Rosalind Park wrote the original song, an effective number, with rhythmic vigor, the lamented composer dying in the Adirondacks a dozen years ago. Deems Taylor has arranged it well, and it will doubtless be heard, sung by the Schumann Club of New York City, Percy Rector Stephens, conductor, to whom it is dedicated. (Mr. Stephens was the husband of Miss Park.)

"Liberty Proclaimed," by Louis Adolphe Coerne

Of the many choruses of peace and victory this is one of the very best. It is an excellent short number, with baritone solo, and three part women's voices throughout.

"From the Hills of Dreams," by Forsyth-Taylor

This is also dedicated to the Schumann Club. Is for three part women's chorus, beginning with humming effect and melody for soprano. It is beautiful, soft music, not easy, but well worth work.

"A Roundelay," by Weidig

Adolf Weidig, of Chicago has composed in this work something entirely characteristic, in regular English roundelay, madrigal style, humorous, singable, with "Sing Ho! and Sing He!" It is for eight part mixed chorus, with a solo phrase for alto, echoed by baritone, doleful in effect, but ending merrily. An inscription says, "This composition won the W. W. Kimball Company Prize offered by the Chicago Madrigal Club," and this is no wonder, for it is a classic gem.

"Love Is a Harp of a Thousand Strings," by Berge

This too is a part song for mixed voices, in four parts, with a tenor and soprano solo, both floating high over the other parts. It ends with climax on high A flats, in seven part harmony.

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MARINUZZI BELIEVES TIME IS COMING SOON WHEN MANY OPERAS WILL BE SUNG HERE IN ENGLISH

(Continued from page 6)

its value, but I already can feel that some time opera will be sung in English for the good reason that American composers will arise who will compose masterpieces which will be sung in the language in which they will be written. This also will take time, through propaganda toward that end that has been undertaken not only here, but all through the country, and it should bear fruit in the future. To help the cause it is possible that when my 'Jacquerie' has its American premiere here next season it will be sung in English. This is not certain but likely, inasmuch as the principal role is given to the tenor, and Edward Johnson, who created the part in Italy, will again sing the role here; and if I were sure that a good translation could be made, I would say positively that the work would be presented in English.

"Do you think Wagnerian operas will be heard in Chicago next season?"

"I do not know what the management will do, but I would be happy if 'Tristan,' 'Parsifal' and 'Lohengrin' were to be given in English. It might interest you to know that I was the first conductor to direct 'Parsifal' in South America, and I have conducted 'Tristan' and 'Lohengrin' innumerable times in that country as well as in Italy."

"You are ultra-modern in your views, I am told."

"Maybe and maybe not. I believe today is the day of youth, especially in Italy. Take for instance the head of all our principal conservatories. They are all young men. I was the director of the Bologna Conservatory and succeeded by Alfano. The director of the Florence Conservatory is Prizetti, composer of 'Phedro,' a remarkable work, by the way. Risecchi, who is a professor in Rome, may be the next director of the Turin Conservatory. Zandonai and Montemezzi are also very young men and all excellent composers, not only of operas, but of symphonic music."

"This last statement, Maestro, is strange. It is seldom that we hear of an Italian writing a symphony."

"True, but today even in operas the trend of mind of the Italian composer is symphonic. In South America, I have directed symphonic concerts made up solely of Italian music, and I will give next season in Chicago, and this season in New York, similar concerts in order to make known to American audiences symphonic music by Italian composers, as, when I return to Italy, I will also give in Rome concerts made up solely of numbers by American composers, and I am just now looking over John Alden Carpenter's 'The Adventure of the Perambulator,' which I will conduct in Rome and Bologna."

"You are a propagandist, are you not?"

"Call me what you wish. If to introduce to America new Italian composers, and to Italy the deserving American composer, is propaganda, then I am a propagandist, and I will surely live up to that promise."

"You are not going to Buenos Aires this season?"

"No; I will go back next year and also in 1922, this being the centenary of the existence of Brazil. You see, at the Colonne I am the artistic director, and I have asked for a year's leave of absence, as I want to go back to Italy this year to direct the concerts already referred to."

"Will you tell me something about your 'Jacquerie,' which has not already been seen?"

"The work will be produced next year. The libretto is by Donaudy and it scored a big success in Buenos Aires. The work is melodic and symphonic, a mixture of both. In Rome, the work scored heavily, where, however, the critics found it quite advanced, though melodious and not futurist. My idea in writing 'Jacquerie' was to write a symphony with 'recitative melodies.' This is not new as in doing it I have only followed the Italian composers of the seventeenth century, headed by the great Monte Verdi. My next opera will be an opera that I might call 'De la Foule,' the opera of the crowd, with the chorus having the leading parts. This opera will be historic and will take place in the fifteenth century in Toscana, and though my librettist, Forsani, and I have not decided on the title, the subject will have for its topic 'the last of the black band.' I have made many researches and will intercalate in the work many of the popular songs of the day, which I believe will be as popular when rebuilt to suit the taste of our days as they were in that century."

"You love the old masters, I presume, judging from your conversation?"

"Yes, indeed I love them. Even in my symphony I have intercalated old popular songs, especially from the Neapolitans. During my stay in New York, I will present the same symphony that was first introduced here at the Metropolitan Opera House and I will also conduct one or two others of my own compositions."

"How do you spend your leisure time if you have any?"

"I have a passion not only for old music, but for old books, and as I work all the time on music of the fifteenth and sixteenth century, I devour books of that century."

"Is that your only recreation?"

"Practically, although I am very fond of fencing, as in order to keep in good health I have to exercise considerably. I devote at least an hour a day to that sport. I find time during the intermission to fence in my room with a friend and whenever I hear of a good fencer, I am always pleased to meet him in order to cross foil with him."

The maestro then presented the writer with a sword but not being an expert, the invitation was politely declined.

"Did you come alone to America?"

"No, I never travel by myself. My wife and two children are with me and we are expecting soon a new Marinuzzi, who will be an American citizen. Last year we lost a little girl who passed away aboard the ship that brought us back from South America to Italy, dying three days before we arrived in my native land, but we kept her body until we could bury her in Italy. She was only five months old and my wife says now that the same little girl is coming back, being reborn in America."

"Was Madame an opera singer?"

"Oh, no, she is a pianist of great talent, who will make her American debut next season and I might say her first appearance as Mme. Marinuzzi, as since our marriage she

has had no opportunity to display her wonderful pianistic ability and this due to various reasons—the best being that she is a wonderful wife and mother.... Will you have a piece of candy," ejaculated Mr. Marinuzzi, "A few months ago I would have offered you a stronger stimulant, but I have none and I might get pinched if I had, so to get even, I eat candy."

The ten-pound box that was brought forth proved the veracity of the statement after which the writer took his leave of Maestro and Mme. Marinuzzi—a lovely couple who have already found in America innumerable admirers, not only in the artistic world, but in society. It was at the door that Marinuzzi really spoke about himself:

"Did you know why I conduct by memory?"

"No," said the reporter, "I forgot to ask you about that."

"Well there is a story. One night in Buenos Aires I was to conduct 'L'Elisir d'Amore.' I came to the desk, lifted my baton and to my great consternation looking at the score, I found that it was the one of another opera. I leaned over to the first violinist and told him to pass word to the librarian to fetch me at once the scores of 'Elisir.' Seconds seemed hours to me but finally he sent back word that he could not find the score. I asked him for the piano score and in the meanwhile I grabbed one of the scores from the desk nearest me and when finally the piano score found its way to my desk, I took a vow to learn 'Elisir' from memory, the result being less arduous than you think. I decided then that I would learn to conduct from memory every opera I was to direct."

"Fine, maestro, I hope I have learned also from memory all the interesting things you have said to me, for I am afraid I should have brought some paper to put down all of them, but I may do so at a later date."

"Whenever you wish, here or in New York, or anywhere else, I will be glad to tell anything I know to the readers of the MUSICAL COURIER—a paper which I read. I do not agree with you, however, when you state that Italian conductors should conduct Italian operas, and French conductors, French operas. A conductor should be able to direct French operas as well as Italian, Russian or opera of any nationality. You may not think so, as evidenced by your review of 'Manon,' but I believe that you will find out that my statement is correct. J. D."

Mrs. Morgan-Stephens in New York

Theodora Morgan-Stephens, a sister of the late Geraldine Morgan-Roeder, has located in New York, where she will teach the violin on the lines established by Josef Joachim. It was under his guidance that she studied, playing string quartets, etc., in Berlin, and she may be considered an exponent of that method. Associated for years



THEODORA MORGAN-STEPHENS,
Teacher of violin.

with her sisters, Geraldine and Nell, violinists, and brother, Paul, cellist, this family string quartet accomplished much in ensemble study, and Joachim personally guided and commended them. An experience of twenty-seven years, as violinist and teacher, in nine States, has brought her large musical acquaintance. Atlanta, Ga., was the scene of her longest activity. She is a broad musician, with experience as choir director also, even conducting "The Messiah" when occasion made it necessary.

New Engagements of Klibansky Pupils

Betsy Lane Shepherd has been engaged for a concert in Washington, Pa., May 6. Ruth Percy has been re-engaged as contralto soloist at the Clinton Avenue Congregational Church, Brooklyn, N. Y. Ruth Lloyd Kinney sang very successfully at a musicale given by Mr. and Mrs. Henry Potter, of Philadelphia, at the Ritz-Carlton Hotel. She was also soloist at the Swarthmore Woman's Club and at the Matinee Musicale Club. She is engaged for a concert in March to be given by the Philharmonic Orchestra, in Hartford, Conn. Cora Cook sang with success at concerts in Catskill, N. Y.; Mount Vernon, N. Y., and Long Branch, N. J. Sudwarth Frasier, Ethelyne Morgan and Heien Davis have been re-engaged for the Rivoli Theater. Mrs. A. C. Thom sang at a concert of the Lutheran Education Society, New York, January 29. Pupils from the Klibansky Studio gave a very successful concert in Mount Kisco January 27, when Elsie Duffield, Ethelyne Morgan and Joseph Phillips sang, accompanied by Alice Clausen. Another recital by Klibansky pupils was given at the Wanamaker Auditorium January 24, when Cora Cook and Sudwarth Frasier were heartily applauded for their excellent singing.

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GRAY AND LHEVINNE WIN OREGON SUCCESS

(Continued from page 46)

a silver bell, Estelle Gray, American violinist, was charming last night on the stage of the public auditorium, and soon demonstrated she is a violin star with a tone of spun gold and a technic that dazzles. There was a Gray-Lhevinne concert for the Newburg Music Club in the auditorium of the Pacific College, and they not only paid the large guarantee fee of the Gray-Lhevinnes, but came out ahead. By charging a good admission fee and filling the hall to overflowing, it is surprising what can be done by these music clubs out West. The Music Club of Roseburg, Ore., used the fine, new high school auditorium for the Gray-Lhevinne concert and made a great success. The college crowd at Albany, Ore., made good with this venture of bringing a recognized attraction to a town of 9,000 people and coming out above the guarantee. At McMinneville, the college gave the Gray-Lhevinne concert at the local theater in order to house more people.

The concert at Salem on the 21st was in the nature of an ovation and, as usual, meant another return date.

A Few of Sue Harvard's Dates

Sue Harvard, one of New York's excellent sopranos, has been winning much praise in various cities for the splendid programs which she has been presenting in recital. On January 13 she was given a rousing reception when she appeared in her home town, New Castle, Pa.,



SUE HARVARD,
Soprano.

and on January 29 she sang for the Carteret Club in Jersey City. During Music Week in New York she was one of the soloists at Grand Central Palace three times. A few of her forthcoming dates include appearances at Indianapolis, Ind., February 28; with the Arion Society, Milwaukee, Wis., March 4; Faribault, Minn., March 8, and at the Peabody Institute, Baltimore, Md., March 12. Miss Harvard, Rosa Raisa and Jacques Thibaud will be among the soloists at the Syracuse Festival, which will be held some time in May. The soprano appeared in joint recital with Thibaud last December.

Granberry Piano School Gives Recital

Another attractive program was arranged by Director George Folsom Granberry for the students' recital at Pouch Gallery, Brooklyn, on the evening of January 30. The Granberry Piano School students represented were Dorothea Bogart, Helen Jordan, Hazel Longman, Virginia O'Malley, Alfred Stevens, Catherine Sprong, Frances Sorzano, Mildred Tizley, Jacqueline Tompkins, Janet Towl, Ruth Mae Wright, Alfred Rhodes, Muriel Brosseau, Ruth Clark, Mabelle Dixon, Florence Green, Mary Moses, Florence O'Malley, Doris Waddell, Mildred Boepple, Lila Vogluth, Mary Cushing, Frederick Goodrich, Jean Bogart, Donald Large, Constance Read, Florence Read, Catherine Shaw, Lilian Walser, Frances Dowie, Janet Macpherson, Agnes Lynch, and Virginia Corcoran. The second piano accompaniment for Miss Corcoran's rendition of the Liszt Hungarian fantasia was played by Dr. N. J. Elsenheimer, one of the instructors at the Granberry Piano School.

Glee Club to Give Irish Program

The seventh annual concert, supper and dance of the Glee Club of the Friendly Sons of St. Patrick will be given on Monday evening, February 16, at the Hotel Astor. For more than eight years the Glee Club has devoted its efforts to the sacred cause of revealing the beauties of Ireland's songs. The haunting sweetness of her melodies and the epic grandeur of her patriotic hymns are interpreted by singers who have not only a sense of artistry, but also a deep love for the work.

This year Victor Herbert, one of its staunchest friends and the honorary vice-president, has written a stirring ode, entitled "The Call to Freedom," and has

given to the Glee Club the honor of its first presentation. Mr. Herbert will personally conduct this number. The other numbers on the program are splendidly selected. The concert will be directed by George H. Gartlan, who is widely known as a talented musician, and the soloists will be Marguerite Sullivan, soprano, and William Bonner, tenor.

SIX ARTIST PIANISTS APPEAR IN CINCINNATI JANUARY RECITALS

Arthur Friedheim Plays for the Pianists' Club—Rachmaninoff Presented in Mr. Thuman's Artist Series—Magdeleine Brard Appears for Matinee Musicale—Beryl Rubinstein Gives Recital at Emery Auditorium—Alfred Cortot and Arthur Rubinstein Heard with Symphony

Cincinnati, Ohio, January 30, 1920.—After the holiday lull the season reopened on January 5, when Arthur Friedheim played an elaborate program for the Pianists' Club. The members of this new organization are men and women who are especially interested in the piano and its extensive literature. Since Franz Liszt swayed the mightiest hand of the nineteenth century and stands in history as the incomparable innovator whom all other pianists can but imitate it was a point of widespread interest that Friedheim, prime favorite of the master at Weimar, should appear. True lovers of art for art's sake were rapt in admiration of his interpretations, which were scholarly, poetic and powerful. In response to his insistent listeners, Mr. Friedheim repeated several of the short numbers in the course of the program, and played at the end two encores, the "Campanella" etude and the twelfth rhapsody.

RACHMANINOFF'S MASTERLY PLAYING LAUDED.

For Rachmaninoff's date on the 8th the weather man was cruel, sending snow and sleet in such quantities as to endanger all who ventured out. However, the mighty attraction caused people to brave the weather and the hall was well filled by the appointed hour. Rachmaninoff was indeed inspired and it was the consensus of opinion among those who had heard him often, and on both sides of the water, that he had never before played so marvelously. Formerly his fame as composer was stronger and more widespread than his fame as pianist, but as he is playing this season he makes himself worthy to be ranked with the greatest virtuosi.

MATINEE MUSICALE PRESENTS MAGDELEINE BRARD.

On the 9th, Magdeleine Brard, the gifted and charming French pianist played with marked accuracy and in graceful simplicity of style for a very large audience composed of members of the Matinee Musicale, a strong and valuable organization.

LARGE AUDIENCE GREET'S BERYL RUBINSTEIN.

On the 15th, Beryl Rubinstein, a young American artist of very marked talent musically, and born with hands which know no technical difficulties, presented an important program in Emery Auditorium. Mr. Rubinstein has a wide circle of friends in Cincinnati and he was greeted by a large and enthusiastic audience. It was particularly noteworthy that so young an artist could give the Paganini-Brahms variations with so much maturity of conception.

CORTOT HEARD WITH SYMPHONY.

For the Symphony Orchestra concerts on the 9th and 10th, Alfred Cortot, the soloist, chose the Schumann concerto. Cortot's playing is in the true French style portraying the perfection of refinement. Mr. Ysaye and the orchestra musicians presented in their customary style, the D major suite of Bach for strings, two oboes, three trumpets and timpani; the eighth symphony of Beethoven, and the "Hunnenschlacht" of Liszt.

ARTHUR RUBINSTEIN DISPLAYS GIFTS IN CONCERTO.

For the dates of the 30th and 31st the orchestra's program was the "King Stephen" overture, Beethoven; the Scotch symphony, Mendelssohn; the B flat major concerto, Brahms, and "Carnival in Paris," Svendsen. The large audience assembled expressed again by its great enthusiasm the high appreciation felt by the public for the worthy and unselfish motives of Mrs. Taft and the orchestra board in supporting a symphony orchestra for the Queen City. To the professional musician an incident of interest was that the audience applauded most the Scotch symphony, a work which appeals to the musician as music of the past, and the Brahms concerto, which is undeniably music of the future. The true devotee of today understands it, but one does not expect so much of the public. Arthur Rubinstein's highly developed technic seemed enchanted by the difficulties, but his tempi were mostly too fast. He was very warmly applauded and gave as an encore the "Aeolian Harp" etude of Chopin on Friday. The orchestra closed the program with a fine and spirited rendition of the Svendsen "Carnival." S. B.

Gunster Pleases Providence

Frederick Gunster was the vocal soloist at a concert given by the Chopin Club of Providence, R. I., on January 30. The audience, which completely filled Memorial Hall, gave Mr. Gunster many recalls after his artistic singing of songs by French and American composers. Negro spirituals, which this popular tenor has made a feature of all his programs, proved, as usual, a grateful vehicle for his versatility, and his auditors quickly realized the fact that Mr. Gunster is a master in the singing of them.

Galli-Curci, Rubinstein and Storr at Commodore

The fifth Commodore Friday Evening Musicale will be held in the grand ballroom of the Hotel Commodore, Friday evening, February 13. The artists appearing on this occasion are: Galli-Curci, soprano; Arthur Rubinstein, pianist, and Lionel Storr, bass.

ACROSS THE COUNTRY

Boston, Mass.—(See letter on another page.)

Chattanooga, Tenn., January 27, 1920.—Music in Chattanooga this winter has received a new impetus in the form of several delightful innovations. Under the direction of Professor Lee, of the Community Service, the department stores have adopted a program of singing among the employees at the beginning of each day's work. One of the leading merchants is reported as saying that the practice of beginning the day with a community sing tends to a fifty per cent. increase in efficiency among employees.

Mrs. A. S. Dickey, supervisor of music in the public schools, has been putting on a series of musical memory contests, under the auspices of the music department of the Chattanooga Woman's Club, directed by Mrs. T. C. Betterton, club president, and Mrs. Terrel Clemons, department leader. The plan has been fostered by the National Federation of Women's Clubs. Forty phonograph records of good music were provided in the first contest held recently, and after a series of weekly tests all pupils of the eighth grades of the various schools were assembled at the high school for the final test. Pupils guessing the greatest number of selections by title and name of composer were awarded prizes. A program by local musicians including Mrs. W. H. Pryor, Mrs. L. G. Walker, Mrs. Morris Temple, Prof. Joseph O. Cadek and others augmented the record playing. A large audience was present. Early in the spring similar contests will be put on in the high school classes and among the lower grades of the district schools.

The Chattanooga Music Club, under the presidency of Joseph O. Cadek, is presenting a series of concerts throughout the winter, together with a number of recitals by local talent. Of the four artist events two have been given—those of Magdeleine Brard, the French pianist, and the Cincinnati Symphony Orchestra, with Eugene Ysaie conducting. Mlle. Brard played a Chopin group, including an impromptu, an etude, ballad in G minor and two preludes. Among her Liszt numbers was the thirteenth rhapsodie.

The Cincinnati Symphony Orchestra played here this week, giving an afternoon and an evening concert in the Tabernacle. Four thousand school children attended the afternoon performance. Among the offerings were the Saint-Saëns "Marche Heroique," the Goldmark symphony, "Rustic Wedding," and Massenet's "Scenes Pittoresques." Eugene Ysaie's "Exiled," composed for the strings, was played by request. Gabriel Ysaie interpreted admirably on his violin his father's exquisite berceuse, "Reve d'Enfant," and Saint-Saëns' "Havanaise." In response to an encore, he played a berceuse by Fauré, accompanied on the harp by Joseph Vitto.

The other two artist concerts booked for this spring are the Ballet Intime, with Adolph Bolm and Little Symphony, and George Barrère, flutist, and Pasquale Amato, baritone.

Recent local events included a piano recital by May Spencer Hickman, of Cadek Conservatory; Lillian McKinney, soprano; Ruby Norton, pianist, and Harold Cadek, cellist, who were presented by Mrs. Morris Temple; a vocal and piano recital, given by Eloise Baylor and Hugh Ridout; a concert by St. Paul's choir, conducted by Mrs. R. A. Bettis, organist of St. Paul's; Strang Nicklin, tenor, and Lester Cohen, who were presented by Mrs. George Lawton.

Chicago, Ill.—(See letter on another page.)

Cincinnati, Ohio.—(See letter on another page.)

Dayton, Ohio, January 28, 1920.—During the past months Dayton has been showing a commendable interest in music. The initial concert of the Civic Music League series was given in Memorial Hall, October 15, when Mabel Garrison, soprano, and Reinald Werrenrath, baritone, offered an excellent program. In addition to their solo numbers, these popular artists sang two duets, "Au bord de l'eau," "Paladilhe," and the finale to the third act of "Rigoletto." George Siemmon was the accompanist for Miss Garrison, and Harry Spier acted in a similar capacity for Mr. Werrenrath.

On November 12 Fritz Kreisler gave a recital in Memorial Hall, under the direction of A. F. Thiele, and the same hall was the scene of the recital given on November 18 by Josef Hofmann, under the auspices of the Civic League. This organization is doing much to bring the best in music to Dayton.

The opening concert of the Symphony Course was given in the new Victory Theater, December 15, by the Cincinnati Symphony Orchestra. The symphony presented by Conductor Eugen Ysaie and his men was the popular fifth of Beethoven. One of the most beautiful numbers on the program was the violin solo, "Hymn to St. Cecilia," Gounod, played by the concertmaster, Emil Heermann. Marguerite Namara was the soloist, her singing adding to the excellence of the program.

On December 18 the Civic League presented at its third concert Sophie Braslau, contralto, and Benno Moiseiwitsch, pianist, in joint recital at Memorial Hall. Both artists were received with great enthusiasm.

Under the direction of A. F. Thiele, "Zimro," the Palestine Chamber Music Ensemble, gave a concert on December 23, in Memorial Hall.

At the Engineers' Club, on the evening of December 30, the chorus of the Women's Music Club gave a concert, assisted by Phyllis Gabell, pianist. Clara Purpen Grimes directed the chorus, and Ethel Martin Funkhouser was the accompanist. The principal work given was "The Blessed Damozel," by Debussy. Vocal solos were sung by Jessie Landis Funkhouser and Henrietta Owen Ludlow.

On January 5 Louise Homer gave the fourth of the Civic League series in Memorial Hall, assisted by Mrs. Edwin Lapham at the piano.

Under the direction of Walter Damrosch, the New York Symphony Orchestra gave the second concert of the symphony series on January 14. The program, which was one

of unusual merit, included the Cesar Franck symphony. In the afternoon of the same day, the orchestra gave a children's concert with explanatory remarks by Mr. Damrosch.

Denver, Col.—(See letter on another page.)

Detroit, Mich.—(See letter on another page.)

Harrisburg, Pa., February 2, 1920.—Next season the Philadelphia Symphony Orchestra will give five concerts in this city. The Harrisburg Music Association, sponsored by the Patriot and Evening News—the newspapers that will underwrite the guarantee—will bring the orchestra and special soloists to this city in November, December, January, February and March, thus sharing the orchestra's tours with Baltimore, Washington and Pittsburgh. The seat sale has already opened.

Kalamazoo, Mich., January 20, 1920.—Kalamazoo musicians and music lovers are highly gratified by the rapid musical development of the city during the past few years, and are ambitious to continue this growth. The quality of musical talent brought to this city is on a par with music heard in cities many times its size, and Kalamazoo has become one of the prominent musical centers of the State. For several years past the annual May Festival has been a feature of Southern Michigan's musical activities, and has brought to Kalamazoo the Chicago and Minneapolis Symphony Orchestras, with Metropolitan Opera stars. Throughout the winter seasons some of the world's greatest artists have been heard and enjoyed, and in many instances were heard here before their fame became widely known in the musical world. This unusual musical interest is in a large degree the result of the co-operation between the Kalamazoo Choral Union, an organization made up of students of local educational institutions and musicians of the community, and business men's organizations, notably the Kalamazoo Advertising League. The Choral Union, directed by Harper C. Maybee, is a self-supporting organization, and has been able to bring to the city an annual series of concerts that would be a credit to communities with a much older musical history. Sponsored by business organizations, particularly the Advertising League, which assume responsibility for the publicity work, the Choral Union has been free to devote its financial resources almost entirely to securing talent for the concert series, and this has to a large extent made it possible to secure an unusually large number of those artists who are ranked as among the greatest.

Louise Homer was heard for the first time in Kalamazoo on November 17, in the opening concert of the Kalamazoo Choral Union series. A capacity audience greeted Mme. Homer, and was delighted by the rich quality of her voice and deep, human character of interpretation, which was given full latitude in a very comprehensive program.

On December 14 the annual Christmas festival was given by the Kalamazoo Choral Union of 300 voices, with the support of a local orchestra and soloists. The Choral Union, conducted by Harper C. Maybee of the Western State Normal College, sang Mendelssohn's "Hymn of Praise" with particularly beautiful effect, showing excellent finish and artistic, well controlled shading. The audience and chorus sang carols with true Yuletide spirit. The "Hallelujah" chorus from Handel's "The Messiah" was sung by the Choral Union with great tonal power and tremendous climaxes.

Mischa Levitzki, from the first clear, bell-like tones beginning the Bach-Liszt prelude and fugue in A minor, through to the tremendous octaves of a Liszt rhapsody which concluded his program, proved to Kalamazoo musicians and music-lovers on January 6 that his widely heralded fame is well earned. An amazing technic, which is forgotten in the clearness of beautiful tones, fairy-like lightness of execution, and fine melodic feeling, proved the young virtuoso to be the possessor of pianistic genius of the highest rank. A group of Chopin numbers was played as only a Polish musician can play Chopin, with feeling, restraint, and finished delicacy. A staccato etude by Rubinstein and a D major waltz by Stojowski were received with enthusiastic applause.

On November 3, the Kalamazoo Musical Society presented Gordon Campbell and Frederik Frederikson in joint recital.

Pablo Casals, Reinald Werrenrath and Mabel Garrison are scheduled for later in the season.

Lawrence, Kan., January 23, 1920.—On December 13 Sousa's Band gave a concert in Robinson gymnasium. The auditorium was completely sold out and Sousa was forced to give encores to practically every number on the program. The profits of the concert, amounting to a little over \$300, were given to the families of the local guardsmen who were sent to the coal fields at Pittsburg.

December 15, the Flonzaley String Quartet gave a splendid program as the second number of the University Concert Course. Mr. Betti, the first violin, in speaking of the attention paid by the audience to the music, said that they had never played before an audience which responded more quickly to the moods of the music than did the audience at Lawrence. Again, every seat in the gymnasium was taken.

On January 13, Percy Grainger gave the third number of the University Concert Course. An audience of over 1,500 were enthusiastic over the brilliant piano playing of this noted pianist and composer. He soon gained the sympathy of his audience, and before the program was over he had given five encores. It was one of the best piano recitals ever given in Lawrence.

January 15, the University Orchestra of forty-two pieces, under the direction of Prof. Frank E. Kendrie, gave a concert in Fraser Hall. The principal number of the program was the Beethoven first symphony, the orchestra acquitting itself admirably and showing a great advancement over the playing of last year. Blanche Potts, a graduate student in violin, was the soloist. Her playing of the ballade et polonaise, by Vieuxtemps, showed excep-

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tional talent, a clean and clear-cut technic and a tone of fine quality and of ample size.

February will be a busy month at the university. On the 5th Reed Miller and Nevada Van der Veer will give a joint recital. February 10, Gustave Fredric Soderlund, of the piano faculty, will give a recital in Fraser Hall. Olga Steeb, the well known American pianist, will play a recital in Fraser Hall, February 17. February 24, the students of the university will give one of their monthly recitals, and February 26, Jacques Thibaud, violinist, will give the fifth number of the University Concert Course.

Miami, Fla., January 19, 1920.—Grace Porterfield Polk, the well known singer and composer, sang at the White Temple musical service on Sunday, greatly to the delight of the audience. One of her offerings was "Peace," a lovely composition which is still in manuscript. Many of Mrs. Polk's friends are clamoring for this beautiful song and requesting her to have it published.

Robert Louis Zoll, the popular baritone, had charge of the Fine Arts program at the Woman's Club on Tuesday. Assisting Mr. Zoll were Adelaide Sterling Clark, who sang "The Americans Come!" and "Have You Seen Them in France?" and Genevieve Jones Hodge, of Chicago, who gave "Our God, Our Home and Our Flag" and "In Flanders Fields."

On Wednesday evening the guests at the Plaza Hotel enjoyed the second concert of the series offered by the Pauly Trio. The following was the program: "Novellette" (MacDowell), Florence Pauly; "Lullaby" and "Southern Moon" (Munier), Bessie McKay Long; readings—"The West Wind," "The Vagabond" and "Sea Fever"—George Pauly; "Rhapsodie Hongroise," No. 2 (Liszt), Florence Pauly; reading, Quarrrel Scene from "Julius Caesar," George Pauly; "Carmina" (Lane Wilson), Bessie McKay Long; "Chant Polonaise" (Chopin-Liszt), Florence Pauly; "Mocking Bird" (Munier), Bessie McKay Long; reading, "An Old Sweetheart of Mine," George Pauly, with Florence Pauly at the piano.

The Florida Conservatory of Music and Art presented an interesting program on January 16 in the conservatory auditorium. Those who participated in the program were Juiaata Bell, Gracie V. Lester, Anna Copeland, Henrietta Wittmer, Grace Knapp, Marie Brock, Ralph Fossey, Edna Shideler, Leslie Barnett and Ruth Laymon. Mme. Hall's orchestra was heard in the overture of Tobin, the "Zampa" overture and Meacham's "American Patrol."

Dr. Minor Baldwin, the well known organist, gave two recitals in the Baptist Church this week for the benefit of the organ fund. This is Dr. Baldwin's third season in Miami.

Katherine Burrows, of Detroit, Mich., the author of the "Burrows Course of Music," is the guest for several days of Mrs. A. L. Andrus.

Moorehead, Minn., January 28, 1920.—The Zoellner Quartet appeared for the fourth time on the artists' course of Concordia College, when they gave a program on January 21. As usual their work was a real joy, the four artists playing with an inspiring unanimity of spirit and ensemble. Myrna Sharlow, of the Chicago Opera, is announced as the next number on the series.

Omaha, Neb., January 26, 1920.—John McCormack gave another of his inimitable recitals here last Friday, assisted by Donald MacBeath, violinist, and Edwin Schneider, composer-accompanist. The usual packed house was in evidence; the usual illimitable enthusiasm; the usual uncounted recalls and encores; the usual delight in the voice of superlative beauty, in the perfect diction and in the interpretations, which come from the heart of the singer and find a certain lodgement in the hearts of the hearers. The recital was the first in a series promoted by

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INFORMATION SOUGHT as to Simon Frank. Arrived in Hoboken April 11, 1912, coming from Bremen on the S. S. Barbarossa. By profession an orchestra musician, playing in theaters. It will be to Mr. Frank's advantage to make his whereabouts known or to have them made known to the MUSICAL COURIER. Ask for A. L. S., MUSICAL COURIER Office, 437 Fifth Avenue, New York City.

Mrs. A. L. Green. The audience must have contained fully seven thousand people.

The Zoellner String Quartet was presented to the local public by the Tuesday Musical Club on the evening of January 13. Arthur Hackett, the tenor, was to have shared in the presentation of the program, but was prevented from appearing by an unfortunate illness. However, the evening was pleasantly filled by the Zoellners, who gave splendid examples of the rich literature which composers of many periods and many peoples have compiled for the string quartet. Opening with Haydn's op. 76, No. 1, which they played with appropriate clarity and sprightliness of style, the quartet next demonstrated widely divergent moods in the performance of Sinigaglia's "Rain Song" and Haydn's favorite "Serenade." The next offering was a serenade by Sinding for two violins and piano, in which Joseph Zoellner, Jr., showed much versatility by his excellent performance of the difficult piano part. In the "Romantic Quartet" by Jan Brandt-Buys, which followed, the best work of the evening was accomplished. In all of this the players obtained a fine ensemble, moments of dramatic power, constant ebb and flow of dynamic shading, and episodes of much lyric tenderness. Short works by Thern and Grainger closed the program.

Edith Louise Wagner and Louise Shadduck Zabriskie gave their fourth annual piano and violin sonata evening at the Y. W. C. A. Auditorium last Tuesday. An artistic and finely contrasted program resulted from the selection and performance of a sonata in F by Mozart, a new sonata by John Alden Carpenter and the F major sonata by Grieg. Mrs. Wagner and Mrs. Zabriskie are excellent and well known musicians and their sonata evenings invariably draw large and enthusiastic audiences.

Mabel Woodworth-Jensen, violinist, and Louise Jansen-Wylie collaborated in an attractive program at the Calvary Baptist Church on the evening of January 15. The two artists repeated the program last week at the First Presbyterian Church in Council Bluffs, Ia.

Edith M. Miller presented a number of her piano pupils in recital on the Sunday afternoons of January 18 and 25.

Oswego, N. Y., January 30, 1920.—A large audience heard Raymond Wilson in his recital, under the auspices of the Women's City Club, on the evening of January 27. The work of the pianist not only met with the approval of the audience, but also commanded the favorable commendation of the critics as well. "The work of Raymond Wilson fully met the expectation of those who came to hear a great American pianist" was the manner in which the reviewer of the Daily Times spoke of his playing, and added, "His fine musical ability to interpret heavy and light compositions was admirably displayed in the different numbers chosen for last night's program. So enthusiastically were his renditions received that discrimination was difficult." The reviewer of the Daily Palladium was none the less complimentary: "With the master's touch, the intricate harmonies of every number were so well and clearly brought out that an increasing appreciation followed the performance. Seldom has there been heard here a pianist who could shade so perfectly and with such delicacy and accuracy of feeling, carrying the audience completely with the performer."

Pittsburgh, Pa.—(See letter on another page.)

Portland, Ore.—(See "Music on the Pacific Slope.")

San Antonio, Tex., January 21, 1920.—The San Antonio Symphony Society met in luncheon session on January 14. Louis Graveure, soloist for the second concert, January 15, was to have been the honor guest, but a late train prevented his appearance. Talks were made by members of the board of directors and board of advisors on the splendid success which the orchestra is having, also by Mme. Jean, of Belgium.

The San Antonio Music Teachers' Association met at the home of Pauline Stippich, January 14, with Mrs. Eugene McNutt, president of the State Federation of Music Clubs, as honor guest, who made a brief address. Clara Duggan Madison read a paper on old dance forms, which was illustrated by Minnie Hirsh and Ella Mackenson, and Elsie Weffing sang "Ah! Mon Fils," from "Le Prophete," accompanied by Mrs. Madison.

The Woman's Club, with the music department serving as hostess, entertained at luncheon, January 14, with Mrs. Eugene McNutt as honor guest. A musical program was given by Pennell Kennard, tenor, and Walter Dunham, pianist. Talks were made by Theodore Lindberg and Clarence McGee, of the Red Cross.

The second lecture-recital on the program of the San Antonio Symphony Orchestra was given January 14, with Mrs. R. A. Foster as lecturer, the themes being played by Mrs. Lawrence Meadows.

The orchestra and chorus classes of Brackenridge High School gave a concert, January 14, in the school auditorium, assisted by Mrs. Charles Trentex, soprano; Theodore Lindberg, violinist; Ruth Witmer and Walter Dunham, pianists.

The second concert in the series of six was given by the San Antonio Symphony Orchestra, Julien Paul Blitz, conductor, January 15, with Louis Graveure, noted baritone, as soloist. The orchestral numbers included Svendsen's symphony in D major, which was so well received that after repeated recalls the conductor had to regive a portion of the third movement. Other numbers were Carl Busch's prologue to Tennyson's "The Passing of Arthur"

(Mr. Busch is the conductor of the Kansas City Symphony Orchestra) and Grieg's "Peer Gynt" suite. The last named was given a most authoritative reading, the muted effects in "Ase's Death" being beautifully brought out, as well as the charm of "Anitra's Dance." This suite has been played several times by the orchestra, but never before has it been given with such tonal beauty. The appearance of Mr. Graveure was a signal for prolonged applause. His first number was the ever popular prologue from "Pagliacci." At its conclusion he was recalled several times, giving "Ah, Lovely Night," from Ronald's "Summertime" cycle. His English enunciation was a delight to the ear, and his voice is one of smoothness and wide range; it is also sympathetic—the word exquisite could be properly applied—and he possesses a pleasing personality. For the second number Mr. Graveure gave the "Vision Fugitive" from "Herodiade," which served to further show the smooth, even beauty of his tones. For an encore he gave the "Toreador" song from "Carmen," receiving such applause at the conclusion that he was forced to repeat it. Noteworthy were the fine accompaniments played by the orchestra.

At the public rehearsal, held in the afternoon, both orchestra and soloist received most cordial receptions. The audience completely filled the house at night, while in the afternoon there were few empty seats.

The 1920 series of Post Musicales opened January 12 in the Red Cross House at Fort Sam Houston, with Clarence Magee, musical director for the Red Cross, in charge. The soloists were Harriett Richardson Gray, contralto, and Lois Farnsworth, soprano, with Hector Gorjux at the piano. January 19, Adeline Craig, soprano, and Roy Wall, baritone, were the soloists, with Ida Shipman and A. Jennings, accompanists.

Santa Barbara, Cal.—(See "Music on the Pacific Slope.")

St. Louis, Mo.—(See letter on another page.)

Syracuse, N. Y., January 19, 1920.—On January 8, the recital commission of the First Baptist Church, presented the Tollefsen Trio in a community recital before a large audience in the Mizpah Auditorium. This trio is recognized as one of the foremost exponents of chamber music in this country today. The exceptional grace and thrilling display of fingering ability of Michel Penha, cellist, was noticeable in the initial selection, the Dvorak trio, op. 90, and was demonstrated more fully in his exquisite interpretation of the "Neapolitan Song," by Casella. Much applause greeted Augusta Tollefsen at the close of her piano selection, allegro appassionata, Saint-Saëns, which was played with precise rhythm, clarity and fingering. Her style of playing was marked with a faultless and vivid expression. Carl H. Tollefsen, violinist, played a group of gypsy dances by Nachez and d'Ambrosio with charm and expression.

The Detroit Symphony Orchestra, Ossip Gabrilowitsch, conductor, appeared in the Wieting Opera House, January 12, under the direction of the Morning Musicals, Inc. It was an orchestral performance of great brilliancy, and it must be conceded that, as a whole, the performance was as near faultless as any ever given in this city. Starting out with the delightfully melodious Weber overture to "Oberon," Mr. Gabrilowitsch led up to the symphony of the evening in artistic fashion. At the outset there was evidence of the marked beauty of tone quality in his hand, and then in the Wagner work, from "Tristan and Isolde," he produced exquisite shading and delicate effects as well as a full, sonorous tone, in which all of his men were in one accord under the leader's skilled baton. The symphony was in itself a revelation, and Mr. Gabrilowitsch carried his players through the four movements with a perfection that stirred the enthusiasm of the audience to unusual depths. The scherzo movement was rarely beautiful, and the finale was done with a genuine thrill.

On Wednesday morning, January 14, the Flonzaley Quartet gave a delightful concert in the ballroom of the Onondaga Hotel. In the beautiful Mozart quartet, which opened the program, the musicians were at their best. The concert closed with Percy Grainger's rollicking folk dance, "Molly on the Shore," which was exquisitely played. The quartet appeared under the direction of the Morning Musicals, Inc.

Tampa, Fla., January 24, 1920.—The crowning event of the musical season was reached in the appearance of Josef Hofmann on January 20, under the local management of Ernest Philpitt, whose enterprise in bringing artists of real worth to Tampa has been a great boon to this entire community. In the audience were many whose admiration for Hofmann's art has been steadily growing for years, intensified with each hearing; others heard him for the first time, but all were equally enthusiastic. Never has a Tampa audience responded with more genuine appreciation of true artistry. Many musical enthusiasts from surrounding points shared in the enjoyment.

The exchange program of the Friday Morning Musicales was presented at St. Petersburg for the Carreño Club on January 7. The club was represented by about thirty members, who were graciously entertained at a beautifully appointed luncheon at Englewood Inn. A matter of general comment was the excellence of the program. The orchestra, always a pride to the organization, gave two very enjoyable numbers. The program contained compositions by Luigi, Victor Herbert, De Beriot, Massenet, Langer, Svendsen, Mme. Saxby and Liszt, and was given under the direction of Hulda Kreher. Those who participated were Mesdames Russell Tarr, E. H. Hart, H. Blaine Peacock, Walter Bettis, Ernest Kreher, Claude Park, Saxby, G. H. Hodgson, C. B. Murphy, and Doris Wright, Ora Mizell, Ruth Milton, Alva Fisher, Aurelia Adams, Cynthia Blake, Nanna Williams, Hulda Kreher, Philip Neuwirth, and Joseph Lubke, cellist.

Mme. Saxby, State president of the Federated Music Clubs, has announced the regulations and requirements for the Florida State artists' contest, to be held March 24 at Winter Park. A high standard is maintained in these contests, which are arranged in three grades for piano, voice and violin.

The ensemble concert of the Friday Morning Musicales, given on January 24, in charge of Hulda Kreher, was one of unusual interest and musical merit. The cello solo by Joseph Lubke met with a warm response. Mrs. T. A. Shackleford, Jr., pleased in a scene from "As You Like It."

The climax of the program was reached in the last number, the Mendelssohn concerto in E minor, played with excellent musicianship by Mrs. Ernest Kreher. She was accompanied by the orchestra and at the second piano by Mrs. B. M. Sullivan.

The students' department of the Friday Morning Musicales presented a program of real worth on January 15, under the direction of Mrs. F. D. Jackson. The musical appreciation was in charge of Mamie Dawson, who gave an interesting talk. This was illustrated by several selections played.

The pupils of Mrs. E. H. Hart gave an interesting recital on Saturday morning, January 24. Several talks on educational points in musical study were given by advanced pupils.

A special program was given at St. Andrew's Episcopal Church, Sunday morning, January 25. Kottzman's Te Deum was sung, solo parts being taken by J. P. Shaddick, C. J. Purple, Mrs. J. P. Shaddick and Mrs. Harold Shaw. "The City Beautiful" was sung by the choristers during the offertory, with soprano solo by Mrs. C. F. Dunham. At the evening service John Dodge sang, by request, "Teach Me to Pray."

Watertown, N. Y., January 29, 1920.—Raymond Wilson, pianist, was heard here in a recital in the First Methodist Episcopal Church on Friday evening, January 16. The following clipping from the Daily Times will best describe the excellent impression Mr. Wilson made: "His musical intelligence, appreciation and understanding made his program one of rare enjoyment. The melodic features of his interpretations characterized his work, and pianists who heard him say that his pedalling was perfect. His Chopin nocturne was presented with a peculiar beauty of interpretation."

New York Institute for Blind Gives Concert

In connection with New York's Music Week, an interesting concert was given at the New York Institute for the Education of the Blind on Tuesday evening, February 3. On the program were Leola Lucey, soprano; Ida Deck, pianist; Norma Hopkins, violinist; Osborne Stearns, flutist; F. Henry Tschudi, organist, with Bassett Hough at the piano. Works by Handel, Wieniawski, Rimsky-Korsakoff, Gounod, Palahilhe, César Franck, Saint-Saëns, Flotow and others made up the programmed numbers, which were well given.

February Bulletin of Musicians' Club

The Musicians' Club of New York issued the following bulletin of events for the month of February to take place in studio 810, Carnegie Hall: Sunday, February 1, "Tea Social," in charge of hostess members, which was followed by an informal musicale and reception; Saturday, February 7, program in charge of Geoffrey O'Hara in honor of Music Week; Sunday, February 15, "Tea Social" and informal musicale; Monday, February 23, monthly club social.

Berkshire Quartet on Western Tour

The Berkshire Quartet left the first of the month to fill a Western tour, the dates of which follow: February 2, Watertown, N. Y.; 4, Saginaw, Mich.; 5, Battle Creek, Mich.; 6, Lansing, Mich.; 9, Faribault, Minn.; 10, Faribault, Minn.; 11, St. Cloud, Minn.; 13, University of Minneapolis; 16, Lake View Musical Society, Chicago, Ill.; 17, Chicago, Ill., and 19, Buffalo, N. Y.

OBITUARY

George B. Selby

George B. Selby, of Louisville, Ky., was struck by a street car and killed in that city on February 1. Mr. Selby, who was sixty-nine years old, had taught music in Louisville for many years. He was for twenty years director of the choir of the Calvary Episcopal Church and for fourteen years had charge of the music at the old synagogue. He also led the music at the St. Louis Bertrand Catholic Church for a number of years. He was very widely and favorably known as a musician and teacher of culture, taste and ability.

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